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At the Theatres.



As Miss could run but one week according to Annie Pixley's contract with the management of the Grand Opera House, which called for a change of bill during the lady's fortnight engagement, Fred Marsden's play of Zara was put up on Monday evening. There was a large audience present, which laughed and applauded frequently during the evening. As the gipsyish heroine the California actress scored a hit, the audience showing its interest by unflagging attention when she was on the stage—which is more than can be said for several members of her company.

Mr. Marsden has been more successful than any of the other writers who have essayed to write plays for the sole purpose of airing the graces, peculiarities or accomplishments of certain actors. His ability to construct a drama that depends largely upon kicks and winks for illustration is exemplified by Lotta's repertoire. If a comedian can shoe a horse Mr. Marsden turns out a play for him in which he can make money. We truly believe that a hunchback, a legless soldier, a man with a wen and even Mrs. Langtry could be made to pay richly by fitting them out with the materials obtainable at Mr. Marsden's workshop. The task of building a play to suit an actor is no simple one. Very few authors are able to accomplish it. They have to keep two difficult ends in view: First, to compose a play in which every character and situation shall be subordinate to the star; second, to adapt all this importance to the capability or eccentricity of the latter. To do this all sorts of illogical and improbable matters must be reconciled, and every ambitious flight restrained lest the limited scope of the chief actor be exceeded. How much easier, how much more agreeable for the author to give rein to his own ideas and fancies, unhindered by considerations such as those. Clouds and other plays which Mr. Marsden has written in his leisure moments, with no particular actor in view, show more cleverness, and prove very conclusively that he does not and cannot do his best in specialty plays. However, whatever he turns his hand to he does conscientiously, and Zara is no exception to the rule. The author set out to make a play that would fit Miss Pixley's wants, and he succeeded. True, there is nothing startlingly new in the plot or its mode of treatment; but it gives plenty of opportunity for the lively sourette to romp about and do her pleasing songs and dances.

Zara is like Musette, Zip and nearly all the other heroines of this type of play. She is deprived of her birthright by a fair and arrogant impostor, who is the willing tool of a select party of conspirators. It takes three acts for her to obtain her rightful position, during the course of which she has time to sing several songs and kick her heels nimbly in rapid dances. The villains are, of course, defeated in their vile machinations and awarded condign punishment after the good old fashion. The dialogue is forcible, and not too far above the level of ordinary comprehension. It is full of pertinent points and unsophisticated fun that amuses the audience. As far as it is possible to sustain the interest of a story, that is frequently interrupted by vocal and terpsichorean revels by smart language, Mr. Marsden has performed the feat. As Zara Miss Pixley is very amusing. Half the battle is gained by her personal comeliness, and her boundless mirth and vivacity does the rest. She was repeatedly applauded, and all her songs were encored. By the way, there was not good taste displayed in the selection of some of these. Such time-honored chestnuts as bobbed up serenely in the medley sung by Zara and Pope are not especially attractive to an audience as progressive as that gathered in the West-side theatre. The company was in some respects satisfactory. Charles Maubury made a nice Ross Drake, the good young man whose affections are bestowed on the romping heroine of the play. M. C. Daly was sufficiently aristocratic as Sir Godfrey Moslyn. A. Z. Chipman (of lamented Chequer Life memory) made Essie Launceford a most lacrimy villain, with tears in his voice and grief in the cut of his pantaloons. W. T. Johnson played an old miser, Jasper Severn, very well according to the conventional pattern. Donald Harold as Erasmus Pope was comical in a three-foot-role sort of way. William Schroeder, as a servant who would be turned out of doors for his impudence and bad manners, was dangerously explosive. The conversation of this character is monosyllabic and disjointed—something like Alfred Jingle in "Pickwick." Emma Cliefden was a pretty Grace Vane, and Blanche Moulton in the small part of Mrs. Elden was satisfactory. The piece had an excellent setting. Indeed, since Manager Tillotson has had charge of the Grand Opera House, and Henry Hoyt has painted its scenery, the stage department never received such careful attention.

Next week Denman Thompson will appear in the perennial Joshua Whitcomb.

This is the last of Emmet's engagement at Haverly's. Monday he transfers Fritz to Sylv. Hickey's beautiful Cosmopolitan Opera House. On the same date Anson Pond's drama, Her Atonement, will be produced at the Fourteenth Street house, with a cast embracing such well-known people as Emily Rigg, Mrs. Charles Poole, Belle Dudley, Linda da Costa, Little Grace Foster, L. R. Shewell, Barton Hill, Paula Morris, W. J. Jordan, M. Gallagher, W. M. Dell, Joseph Brennan and T. McVane, and with W. H. Daly as stage manager. Her Atonement is a local drama treating of life in New York as we find it in our everyday walks. It will be produced in good style, with every place of scenery and every property carefully done. The scenery is all painted by Henry Hays, and embraces such subjects as Central, Sunset Ferry, Printing House Square

and other well-known localities. Two companies of soldiers will appear during the performance, with a military band of forty pieces and a fife and drum corps of twenty. The effort will be made to produce an American play with all the surroundings which usually are enjoyed only by importations. Success is confidently looked for by those most interested in the result. The play was tried in Baltimore and Washington last Summer, and met with success; but the author has since re-written and re-arranged the larger portion of it, and as produced here it will be a new play entirely. Mr. E. B. Ludlow, the business manager, is working hard in the interests of the play, and as he is an experienced hand he will no doubt do the subject full justice.

At the Madison Square a change of cast was effected Monday night. Ada Dyas replaced Agnes Booth as Mrs. Dick Chetwyn, and the latter assumed Sara von Leer's place as Constance Winthrop. The announcement of the event served to draw a large audience, which filled all the seats and every inch of available standing room. Miss Dyas made a delightful Mrs. Dick, from some points of view improving upon the performance of her predecessor, who had the incalculable advantage of having made a first impression in the part. Mrs. Booth was not a strikingly young Mrs. Winthrop; but she acted the rôle skilfully, recalling to the spectator that her talent in an emotional way is as pronounced as in the domain of light comedy.

This week ends the successful run of The Corsican Brothers at Booth's. On Monday night Monte Cristo will be brought out on a scale of magnificence similar to the present piece. Joseph Clare has been engaged for several weeks on the scenery, which will be very handsome. It is made to fit closely the elaborate descriptions of Dumas. The event will draw a brilliant and numerous assemblage.

Last Thursday Mary Anderson played Juliet. On Saturday night Fazio was acted, the star arousing much enthusiasm in her audience and receiving a number of hearty recalls before the curtain. Monday evening she appeared as Berthe in the Daughter of Roland; Tuesday as Juliet again and last night in Love. Thursday night she plays Julia, Friday Galatea, and Saturday Juliet. The audiences throughout Miss Anderson's engagement have been large and composed of the best class of our supporters of the theatre. From an artistic point of view the lady has met with great success, and she will resume her tour in the provinces richer in fame and purse than before her present sojourn began.

Serge Panine at Duff's had a brief and fitful career. It was withdrawn Tuesday night and The Squire substituted, probably on the principle that one success will always do to fill up painful gaps. A quick change policy is now to be adopted, a number of plays being on the tapis. We shall watch the experiment of fishing for a hit with considerable interest, although the sport has a dubious aspect.

The Silver King at Wallack's is a magnificent success, if crowded houses and boisterous demonstrations of delight are any indication. Standing room is the only accommodation to be bought or begged after eight o'clock. The acting of Mr. Tearle and Miss Coghlan—in fact, the acting of the entire company—is deserving of high commendation. There is little room for doubt that Mr. Jones' admirable melodrama will run through the whole season.

There is no abatement in the crowds that throng to the Union Square. A Parisian Romance is an extremely interesting play excellently acted. Messrs. Mansfield, De Belleville, Ramsay and Parselle and Misses Vernon, Carey and Guion contribute materially to the enjoyment of the performance.

Manager McCaul has two pieces in preparation. Heart and Hand will be done first. Afterward A Dime Novel will get a chance, and a detachment of the Bijou organization goes on the road to sing the successes of the home establishment. In Gunter's musical comedy there is a great part for Howson of an overgrown lad who, fired by the spirit of the prevailing yellow-covered fiction, seeks adventures of a similar nature. He has a comic death-scene, in which before his eyes arise visions of Jack Harkaway, Bloody Bill of Murderer's Gulch, and other celebrated and gory characters. The Dime Novel will probably get a hearing next month. Meanwhile Virginia goes smoothly along. Mr. McCaul's enterprise in stealing a march on the Standard people with Lecocq's Heart and Hand, is the subject of much congratulation; for if the truth were generally known, the management of the cosy theatre on Sixth avenue, behind the Elevated railroad, is not the most popular in the world, or even in this city.

The present is the eleventh week of McSorley's Inflation at the Comique. Every time we have visited the theatre during the run of this laughable comedy we have seen many people turned away unable to secure even standing room. With The Silver King and A Parisian Romance, it shares the distinction of being one of the season's genuine triumphs.

Jesse James, the Bandit King, is drawing immense houses to the Windsor. James Wallack gives a sufficiently realistic impersonation of the disgusting desperado. The company calls for no individual notice.

The Black Venus was revived at Niblo's Monday. Adelaide Cherie and the ballets were so good as to while away what would otherwise be a tedious evening with this rapid spectacular concoction.

Henderson has reduced his prices, and Iolanthe may now be seen for \$1.50. The last nights are announced, and our estimate of the comparative worthlessness of this opera is therefore ratified.

So successful was Mrs. Partington last week at Tony Pastor's that it is retained on the bills. A capital variety company furnish an entertainment in conjunction with the comedy that is worth double the price of admission.

Birch, Hamilton and Backus have a screaming bill. Mother Goose and the Golden Egg is the chief feature this week.

The Musical Mirror.

The Queen's Lace Handkerchief is decidedly the most genuine success that has occurred in light opera for a long time; and this, not so much in consequence of any very salient merit in the work itself, as it is owing to the gorgeous manner in which it is mounted and performed by the company. The text is duller than ditch-water—flatter than pancakes; the music is, though tuneful and having a certain swing about it that catches the ear of the unthinking public, a very mawkish jingle of pretty platitudes, rather childishly put together. Yet, owing to the more than excellent fashion in which it is presented, it pleases and attracts—a valuable lesson to all who undertake to cater to the amusement of the public. An old lady, whom we once knew, had a simple recipe for the confection of plum-pudding, which ran thus: "Put plenty of good things in, my dear; and plenty of good things will come out." That is the true secret of success in other things besides plum-pudding, and McCaul seems to have learned the formula at last. The next quality to the making of a perfect pudding is the judgment of materials, which comes in time and with use.

John Howson and Laura Joyce, assisted by Digby Bell, Emie Weathersby, Miss Madeleine Lucette, Emma Guthrie and others, have carried that queerly constructed affair, Virginia, on their shoulders. To be sure, the "gear" choruses of men and girls, which although having nothing to say to the piece itself, are undeniably effective, are, to a great extent, responsible for the toleration which the public has shown to a piece, which, if left to its own intrinsic merit, would have had but a short and inglorious existence of, perhaps, a week. We fully appreciate the extreme difficulty that attends the formation of anything like a correct judgment of the merit of an opera from hearing it punched out on a pianoforte, but we really cannot understand how such banalities as Claude Duval, The Vicar of Bray, Rip Van Winkle, The Snake Charmer, Manola and Virginia could have been accepted and money wasted so lavishly upon them. But sometimes the ways of managers are, like the ways of the Lord, "inscrutable," and fortunate is he who has a staff to support him. Mr. McCaul displays, for the most part, infinite judgment in his selection of his assistants—a great point in management and one to be commended.

The Casino concert on Sunday evening was a bright one, and Miss Emma Juch showed to much more advantage than she did on the stage of the Academy, which was "all too wide for her weak voice." Miss Juch sings very nicely and looks very pretty. The orchestra is really good, far better than we are accustomed to listen to on Sunday nights. The selection, if not absolutely classical, is yet pleasing and far from trashy, and on the whole it is a nice way of getting over that dulllest of things, to all save ultra-religionists, a Sabbath evening in New York.

Frederic Archer seems to have hit the fancy of a certain class of our music lovers with his organ recitals. Mr. Archer served his apprenticeship to popular organ playing at the Crystal Palace Sydenham, or the Alexandra, we forget which, where people are persuaded that they are true lovers of good music when they listen to fantasies and flagrares, which, being played on the organ, must needs be considered great and good; nevertheless we have heard as arrant trash executed (we use the word advisedly) on the monster "Kist o' whistles," as the Scotch Covenanters called it, as we ever heard on its humbler conjurer on the street. Mr. Archer is a sensational organist, just as Remenyi is a sensational violinist, as Wachtel was a sensational tenor, or as John Stevens, the "Great Unknown," is a sensational actor. Still, Mr. Archer can be classical when he likes, and his technique is undeniable. He does not play as well as our old standby, George Morgan, who is, to our thinking, without a rival; but he plays, or rather can play, very well indeed.

We had an opportunity of examining some really excellent reed organs, by Mason & Hamlin, lately. This firm has achieved a triumph in the tone and quality of this kind of instrument. No longer do we hear that thin buzzing so strongly suggestive of a comb with paper round it, but a real organ tone—full, rich and sonorous. The diapasons especially are so very like those of a genuine pipe organ that we doubt if even an expert could tell which was which.

The chorus at the Bijou is a treat to listen to; the voices are fresh and the parts well studied. Mr. Wernig deserves all praise for his conscientious work in training them.

The Casino chorus is also an excellent one. We are glad to see the development of public taste in the way of the choral and orchestral force, which used to be wholly subordinate to the solo singers, but is now being lifted into its proper position, to the great benefit of the harmony.

Mr. Bowron has got his orchestra at the Fourteenth Street Theatre into very good training. Mr. Emmet is a very trying singer to accompany. His arrangements are full of quips and cranks, and he himself has a peculiar style of his own that keeps the musicians on the tenter-hook. Nevertheless, Mr. Bowron carried him through triumphantly.

Rhea in the South.

E. G. Stone, business manager of Madame Rhea, reached the city on Sunday morning, after a rather extended tour through the South. A reporter of THE MIRROR met Mr. Stone on Monday, and questioned him as to the results of his tour through the land of sunshine and flowers.

"Sunshine and flowers be blown!" said Mr. Stone. "We struck a rain-storm at the first stop, and didn't get out of it for three weeks, though we were jumping toward the Equator as fast as steam could carry us."

"Did the rain cause you to lose money on the trip?"

"No. We played Charleston, Savannah, Augusta, Atlanta and Montgomery to fine business. Indeed, our success artistically and financially in those cities was such that we play Atlanta and Montgomery on our way to Baltimore from New Orleans the present week, and the prospects are that our houses will be larger than those we had on our way South."

"How was your Texas week?"

"We only played four nights in Texas. The

accident we met with just outside of Montgomery delayed us twelve hours, and we missed connection at New Orleans, hence did not reach Galveston until Tuesday, losing Monday night. The hardest and longest continued rain of years met us, and the consequence was that business was nothing like what it otherwise would have been. During the last of the week the same state of affairs, or weather, prevailed, and we were doing so badly that we did not play our matinee nor Saturday night performance; but left for New Orleans, where we opened against Barrett and Langtry to \$826, with an increase on the second night, and a continuation of good business all the week, as a telegram just received from Mr. Chase informs me."

"What was your trouble with Mr. Spencer in Galveston?"

"Mr. Spencer gave us a guarantee of \$3,500 for the week. Well, as we did not play two nights and one matinee of the week, but put in an extra matinee in Galveston, and as the weather was so bad we did not draw all that was expected, Mr. Spencer could not keep his contract and only gave us \$2,000. We played six instead of eight performances, and would have played the other two; but we could see no way of getting any more money. Instead we cancelled and rested."

"Did Spencer treat you fairly?"

"As fairly as his circumstances would permit. His business has not been as good as he expected, and he did not have the money to make good the full amount of his guarantee. If he had had it or we had drawn it, we would have received it. The trouble is that Spencer made a guarantee beyond his ability to meet; but I do not think he did so with any intent to deceive. Spencer tries to make business good; but he sometimes fails. By the way, he does not have the house next season. It is likely that J. E. Rielly, of the Houston house, will manage both of them. Rielly is a good man and a hard worker, and I think is too careful to take such risks as Spencer has done."

Professional Doings.

—J. St. Maur, business manager for Salvini, spent Sunday in the city.

—Gerald Eyre and Harry Lee are in town and rehearsing in Monte Cristo.

—Mlle. Ilma di Murska is expected from England in the course of a few weeks.

—Nilsson is announced for a farewell concert in Cincinnati at the Music Hall on the 28th.

—The Union Square company will go on the road next Summer, repeating the tactics of last year.

—Jennie Yeamans has got a play by E. A. Locke called Meda, in which she expects to star next season.

—David Peyser has resigned from the management of the Baker and Farron company and is in the city.

—T. Wilkes, an amiable young Englishman, has become the secretary for the manager of Callender's Minstrels.

—E. H. Macy, of Ottumwa, Ia., has joined the Oates Opera Co. as advance for the remainder of the season.

—W. A. Whitecar plays the leading male part in The Storm Child. He communicates the fact that he has made a hit in it.

—James O'Neill was snow-bound and did not reach New York in time to begin rehearsals with the Monte Cristo company Monday.

—H. G. Guthrie has been transferred from the Treasury Department of Callender's Minstrels to active duty at the Madison Square Theatre.

—Aldrich and Parsloe played Monday night in Lynn to \$882. Tuesday they appeared in Lowell, where the house was completely sold before noon.

—Smiley Walker, ahead of Cheek, writes that business has continued good all the season, and high hopes are entertained of the result in Boston this week.

—Bijou Fernandez, a bright little child, plays a small part of one line in The Silver King. She delivers it exceedingly well, and deserves a word of praise.

—A judgment of over \$3,000 was given in Brooklyn against Barry and Fay last week. This is for lumber and material used in the construction of the Grand Opera House.

—Among the Americans present at the recent opening of the Eden Theatre in Paris were Fanny Davenport, Julia Calhoun, Dora Stuart, Leona Dare, Laura Don and Alice Chandos.

—The Defossez French Opera company is not doing so well in New Orleans as was anticipated, and it is feared that a repetition of former failures will be the result of the season.

—Mary Shaw made her first appearance as Lottie in Serge Panine. She had a bad part in a bad play; but she acquitted herself in such a manner as to leave little room for doubt that she has talent.

—A concert is to be given at Steinway Hall Saturday evening, Feb. 10, at which Remenyi, Herr Neupert, Mrs. Emma R. Dexter, Miss H. Louise Warner, Mrs. Ellison and D. W. Robertson will appear.

—The success of the Opera Festival week in Cincinnati was sufficient to induce Colonel Mapleson to remain two days longer in the Paris of America at the sacrifice of his Louisville dates for 5th and 6th.

—M. B. Leavitt has closed with Wyndham and The Black Flag company to play at the Bush Street Theatre in May and June. He is negotiating with the San Francisco Minstrels to open there in the latter part of June.

—Madame Gabrielle Boerma has been engaged to sing at Dr. Damosch's festival at the Academy of Music April 6 and 7. Madame Boerma will star in opera and concert next season under the management of Signor De Vivo.

—One of the features of Virginia that pleases the audience most is Victoria Reynolds' clever kicking. A kicker in an opera comique company is a valuable possession, so long as the kicking is purely in the interests of the audience and is not directed against the manager.

—Ed Abraham, who has served in the capacity of advance agent for Julia Hunt, Maid of Arran combination and Barlow, Wilson & Co.'s Minstrels, joined the Blaisdell, Huntley and Brown Tale of Enchantment party in the same capacity on Jan. 30.

—Lotta's vocal ability is now a thing of the vanished past. During her recent Cincinnati engagement, a lady vocalist stationed in the wings rendered the songs incidental to Lotta's rôles, while the latter carried out the idea by gesticulatory accompaniments.

—M. B. Curtis has three new pieces in hand, one of which he will shortly substitute for Sam'l of Posen.

—Frank Leaming, treasurer of the O'Neill company, is in the city. Mr. Leaming's mother died recently in Cincinnati.

—Jesse K. Hines, late of the Wheelock company, is at his home in Baltimore, but will probably finish the season as the negro with Sam'l of Posen.

—The costumes for Siberia have been delayed three days, owing to a snow blockade on the Union Pacific Railroad. They were being shipped from San Francisco to Philadelphia.

—The Harrisons announce a supplementary season in Photos. Their clever organization has been strengthened by the accession of Alice Hosmer and John Gourlay. Viva has wisely been dropped.

—McGeachy had to hire a special train to get from Milwaukee to Grand Rapids with the Professor company on Tuesday. He was snow-bound for three hours, but made the trip and played to a good house.

—Manager R. E. J. Miles, of Cincinnati, will star Robert E. McWade in the latter's new play, Franz Herschell, during the ensuing season, commencing early in September, articles to that effect having been signed last Saturday.

—Milton Nobles writes THE MIRROR that Cairo, Ill., is a good theatrical point, with an elegant Opera House in which all classes of citizens take an especial pride. It is owned by a stock company, each member of which buys his tickets. A city without deadheads is a novelty.

—A late letter from the City of Mexico relates that Young Ajax, the tumbler, of this city, was arrested while noisy and in his cups and sent to the calaboose for thirty days. A file of soldiers guards him to the circus tent to do his act, and then returns him to the donjon keep.

—Edward Clayburgh says Lillian Spencer is doing an excellent business, and he and his associate, Chauncey Pulsifer, are more than gratified with the result of the tour. T. F. Egbert has taken the place of Arthur Forest and Kate Glassford that of Louise Dempsey. Alfred Follin has also left the company.

—Bijou Heron and Henry Miller were married at St. Agnes' Church last Thursday evening, in the presence of a large number of friends. The presents were numerous and costly. Mr. and Mrs. Miller left on the mid-night train for Savannah, Ga., to assume positions with the Coudock Hazel Kirke company.

—Misses Minnie and Lillian Cummings attended the reception of George Washington Post 103, which was given at the Hotel Brunswick last Wednesday evening. They were escorted by General McMahon, Commander of the Post. In uptown circles Miss Lillian is considered the belle of New York. —Minnie Cummings.

—A. S. Phillips, the actor who accuses Barney McAuley of assaulting him in Philadelphia, has instituted suit against Uncle Dan'l for three weeks' salary. He was engaged for seven weeks, with a possibility of an extension; but had only been in the company four weeks when the trouble arose which resulted as told in THE MIRROR last week.

—The floods in the West have washed out a good many dates, and in a number of instances houses were closed on account of the non-arrival of companies. With the subsidence of the waters and the unearthing of railroad tracks, business will go on as usual. In the meantime a good take of money has been lost to local and traveling managers.

—Haverly's New Minstrels (late Hague's), under the management of Kit Clarke, are doing a large business in Indiana and Illinois. They had a varied experience one day last week, visiting five towns and taking a meal in each within twenty-four hours. Breakfasting at Kokomo, dining at Frankfort, supping at Crawfordsville, which town they left after the night show, sleeping at Danville Junction, which they left after breakfast, and dining at Paris.

—These are letters in the Schenectady (N. Y.) Post-Office for the following professional people, which will be forwarded on application: Flora Hall, Our Boarding House, comb.; (3) M. H. Whelan, Wilkinson Co. (2); Sol Smith, (3); M. H. Curold, G. W. Farren, (2); Charles Barton, Eddie Fox, W. Henry Rice, B. C. Hart, manager Female Minstrels; Ida Storms, Female Minstrels; C. W. Tayleur, Fred Vann, H. T. Wilson, Holman English Opera Co., Mrs. May Robertson (2).

—M. B. Leavitt has secured the following attractions for his Bush Street Theatre, San Francisco, for the present season: Minnie Madden, the Harrisons, Roland Reed, W. J. Scanlan, Buffalo Bill, Tony Pastor's company, Sol Smith Russell, Leavitt's Burlesque company and Harry Miner's company. Rice's Surprise Party is in the third week of a brilliant engagement at the Bush, and Minnie Palmer is due there next week. Wyndham's Comedy company and The Black Flag will appear in the late Spring and early Summer.

—E. G. Gilmore, manager of Niblo's Garden, has been at Albany working in the interests of the Actors' Fund bill introduced by Senator Grady. This bill has the pledged support of enough Senators to guarantee its passage through that body. Representative Murphy, of the Committee on Cities, will have charge of the bill in the House, and he will report it as soon as he can, and no doubt the money that has heretofore been paid to the Juvenile Delinquent Society will in future go to the Actors' Fund.

—The little dispute recently mentioned in THE MIRROR which occurred between the manager of a traveling combination and the high dignitaries of the enterprising and speculative village of Whitewater, Wis., regarding the refusal of the former to redeem with cash some twenty or thirty dead-head tickets, has reached a focus. The village board called a meeting to effectually settle the matter for the future. After carefully discussing the question, the Village Board of Whitewater, Wisconsin, N. M. Littlejohn, president, decided that no more "complimentaries" should be demanded. But this is not all. They also passed an ordinance that theatrical companies "will be obliged to allow all the village officers, their families, servants, etc., etc. (etc., etc.) probably meaning dogs and mules, free ingress and egress to all entertainments, and no license fee will hereafter be charged." N. M. Littlejohn, president, is evidently determined to deal as cavalierly with the rights of others as did his namesake, the famous lieutenant of Robin Hood. But the average manager cannot but admire the magnanimity of the board of this interesting village for not taxing them for the privilege of giving a free entertainment.

The Giddy Gusher



Mediocrity is as catching as the measles. I used to think Mackey was a very excellent actor when he played Pierre and Uriah Heap; but since he has been coaching amateurs and giving lessons in elocution he has got down to the level of the veriest barnstormer among us, as he proved at the Academy Saturday night.

I often see hungry people outside Pursell's cook-shop with their noses apparently flattened against the brick wall. If they stood along by the windows I should know what attracted by 'em, but they don't; so my curiosity was aroused the other day and I waded through Walton's mud across the street and joined the crowd. Then, as I drew near, I saw a small frame under whose glass reposed the written *carte du jour*, so that a fellow could read outside what they intended to put in him inside; and if he saw the infernal and ubiquitous ground-up chicken that they spread like a plaster before you, called "Timbale poulet," he could flee. Now, I insist that the various gift-fizzles, like Miss Burnside's full-dress fizzle of Saturday night, shall exhibit inside the commitments of their bill of fare. As I fled from Pursell's, where I saw "Timbale poulet," so would I have fled from the Academy had I seen the name of Clinton Hall on the boards.

He is identified with more suffering in my mind than a box of Brandreth's pills. He mumbled and stamped me a week ago the worst Master Walter I remember, and I remember a lot of dire bad ones. And here, after I had got my wraps off in the Academy, I was further undone by seeing him slide on and begin to speak a piece. He may—and very likely he is—a very excellent man, and in a mercantile career he will find no warmer friend than his Gusher; but as an actor I can't abide him.

Then, too, the sight of Annie Deland filled my soul with pain. It doesn't seem so long ago that she was as beautiful as a statue, with a pallid, high-bred face and the figure of a goddess. Now she rolls on like a ship in a storm, with a face like the captain of a whaler and a figure like the figure 8. Dear little Pinky Fay, the cleverest child in the United States, says a nightly prayer of her own construction—"God bless my fathers and mothers, and make me a good-looking girl." After that prayer is answered, she wants to continue praying for the old man, but beseeches the power that made her good-looking to keep her so, for after all it's the beauties that suffer. Time rather touches up the Mrs. Brutones and the Mrs. Yeamans and the Mrs. Le Bruns of the profession; but O Hevins! what a dose it prescribes for the pretty ones! Think of the pink and white prettiness of Mrs. Louisa Allen, and meet her now. Dwell on the sweet Madonna face of Agnes Robertson, and look at her at present. Go see Annie Deland when she plays again and get a regular sockdologer.

Therefore Saturday night, with Mackey, Hall, Deland Burnside, left so little of the Gusher for religious exercises that Sunday was a day of wrath. The Bartholdi monument may stand (if it ever gets erected) as long as the pyramids of Egypt, and never provoke such an outbreak as of Burnside again—such a play and such acting. The mantle of charity covers a great deal; but the Academy undertaking sticks out here and there, and should be sat on to prevent repetition.

The nicest people in town were bored by it. Chauncey Depew beamed at it, and probably gobbled chunks of it for humorous after-dinner remarks. Salmi Morse shook his iron-grey mane and said in his heart: "It's a pity if New York won't stand the Passion Play after such an inquisition of a piece as this." Mrs. Vanderbilt leaned back in her box and wished the Bartholdi monument with Pharaoh's host in the Red Sea ere ever it was dreamed of for Bedloe's Island, and Jeannette Gilder buttoned her ulster, put on her dog-skin gloves, and strong woman that she is, said she felt the outy she owed her family and her paper demanded she should take no unnecessary risks or expose herself recklessly to danger.

Miss Burnside does not possess one single qualification for the stage—voice, presence, force are all wanting. She is angular, mature, awkward—with a gait like a camel and arms like the octopus. From reminiscences of the jealousy in East Lynne, and the Barbara Hare business, she constructed an impossible, incomprehensible farrago of rubbish, and introduced vision scenes a la Corsican Brothers and amateur rehearsals a la Frou-Frou. Now if I could forgive the lady trying to act, or overlook her attempt to write a play, I would hold out with relentless bitterness against the scene from Trovatore that she forced upon us without the slightest provocation on our parts. I have frequently erred in this sinful world—I admit it—but it doesn't seem to me that any wilful act of mine deserved such public punishment, and I rebel and protest against it.

Speaking of the ravages of time on the faces of handsome actresses, what a dreadful view men take of women's age. Your chirky old Gusher got a regular face the other night. She was sitting in a theatre beside the Object; in her soul was she content. A tip-top dinner made a comfortable basis for pleasant reflection. The play was anbling forward without demanding much of the audience beside an occasional opera-glass; the curtain fell on a conventional tableau that previous acquaintance had deprived of startling effect, and the Giddy

one dwelt with pleased complacency on the kindness of Heaven and the ingenuity of man, when the Object abruptly said:

"I'd rather die than live to be like that." Following the direction in which this remark was fired, she beheld Lady Gay Spanker, the most admired of admirable actresses—twenty years ago.

"Isn't it dreadful," the object went on, "that time should make such spectacles of pretty women?"

"If you come to spectacles," I retorted, "I can pick you out a few of your own sex who have not slid under the harrow unscathed."

"It's a good thing to die when you look nice and are in the swim," mused the Object.

"It's a good thing to live as long as you can look at all, though you are high and dry upon the brink of time," said the Gusher; "and the only awful thing about Lady Gay is the insurrection in her face and the rebellion in her dress."

Lady Gay would be as white as the top of Mt. Blanc but for some ghastly black dye she applies to her hair and eyebrows. When man of woman gets grey their complexion alters. Jetty curls surmounting the front that time has silvered have about the same effect as putting a red flannel patch on the seat of a black pair of pantaloons. It doesn't corrasagree. Lady Gay's teeth are in that state of preservation that makes you shudder. You can calculate by her smile how many infernal hours she has passed in a dentist's chair. There's one old molar intact that assisted deglutition some time after the *Mayflower* touched on the Rock of Plymouth; but the rank and file know more of the rank and file than the Mr. Hardy who wrote that pleasing work on Tactics. Her poor dear old eyes look wearily out from under the blacking she imagines so youthful. But Lord! if it amuses her let her do it. There's about a dozen plum-colored old pills in the house who go to their barbers once a month, dip their heads in the dye-pot and wipe their eyes out. Where one woman dyes her hair ninety-five men do.

No wonder women strain every nerve to appear young when the men condemn the traces of age as if they were so many crimes and offences. Heaven help me to grow old gracefully and without kicking. I will never ink my poor old head and mount a white hat, like General Jackson; but I rebel against the masculine verdict that we should die while we look nice. That's one of the weak points of the festive Yank. I heard some men behind me say the other day of Lotta, "It's disgraceful she should be kicking up so at her age." Is it? They ought to have seen the Frenchmen applauding Delzajet at the age of seventy doing a song-and-dance. They ought to see Londoners delighting in Mrs. Keely in a breeches part at the frisky age of one hundred and two. But the fresh soul of the unbaked United States citizen votes a woman *passé* at thirty, and the older he gets the younger he likes 'em, till he begins to hang round Grammar School No. 13. This occupation and his funeral generally occur in the same year. There's not the least encouragement for a woman to go on and grow comfortably old in this country. We hear a good deal in obituary notices of a "green old age," and no doubt Mr. Childs is right. The clever women are those who hand in their chips early in the game, and in that way quit winners. It's the green ones who hang on and get ridiculed for their pains and shown up on grave-stones. I've about made up my mind what I shall do the minute time begins to scalp me. I'll buy a pair of black broadcloth pantaloons and a plug hat; give away my female wardrobe, strike out for the wickedest Western town; set up for a Baptist revivalist and pass a delightful remnant of life as an interesting old man in delicate health. I know those old girls. They will make it very pleasant for me, and honestly I don't see any fun in lingering round till the old men begin to pass remarks, and talk of passing a bill at Albany making fifty a criminal age for a woman to reach.

I hear there's an effort contemplated by those having the great Dramatic Festival in hand, to bring Langtry in with Anderson, Modjeska and Rhea. That trinity should promptly settle the matter by refusing to go to Cincinnati if Langtry is secured. The projectors of the enterprise talk loudly of art. Now, if art has ever been benefited by the birth of Lily Langtry, let some one rise and say when and where. It will be news for the most of us. Mrs. Langtry is not an intelligent woman. Those who enjoy a personal acquaintance admit she is far from being a bright woman. She is the weakest kind of an amateur actress; she is pretty thoroughly exploded as a beauty; she is not at this moment enjoying great social success. Then why, in the name of common-sense, should she be invited to participate in the proceedings with such actors and actresses as McCullough and Barrett, Modjeska, Anderson and Rhea? Would they let her do that queer-legged, water-gruel Rosalind as a Shakespearean gem? The combined coaching of the whole faculty couldn't pull her through a new part acceptably. A dramatic festival should draw the line somewhere, and the artists engaged for this pandjandrum should insist it be drawn just this side Mrs. Langtry. Mary Anderson is going to study two new parts—Ophelia and Desdemona—for the Cincinnatians, and then she is off for Europe to show the Britishers what a handsome woman is like. There is not a face and figure like hers on the English stage. She will play on Ellen Terry's ground, the boards of the Lyceum. No one ever accused Terry of beauty; but her willowy form has many admirers. Wait till they see Mary. The British lion's an ugly beast to handle; but I predict the fair Kentuckian subdues him if he has an eye for beauty or an ear for music.

As I am about to append my wicked old signature to this screed the good news comes that The Amadan is a great success in Boston, and I rejoice greatly thereat. Those cheerful prophets who have been foretelling the decease of Bouicault's literary faculties may take this knock-down blow from the champion. Dion Bouicault arrived a couple of months ago from Europe rejuvenated mentally and physically. A year ago he was a very sick man, and though his will power kept him up and masked his weakness, his friends felt very sad when he left for London, dreading lest that parting was the last. Here he turned up the other day, radiant with health, the elasticity of a boy in his legs and spirits and every hour passed in his society proving that the renewed vigor that animated his person extended to his mind. His wit was always a diamond; but the setting had become dulled, and the brilliancy of the gem lost something by the impaired condition

of its frame. With renewed health that wonderful mortal machinery went to work in the old-time startling manner, and The Amadan was bound to be a success. In describing his new play the other day it was easy to see what a triumph was in store for the great dramatist, both as actor and author.

There is no doubt but Dot Bouicault's achievements in his father's shoes—as a writer and player—have had much to do with the inspiration of this last work of Bouicault *per se*. He is devotedly fond of the boy, and the cleverness he has developed in his father's peculiar lines wakes youth again in the elder man's heart and brain. This play, he says, was written for his son; and what a splendid legacy Bouicault's plays are for the young actor! Now we shall see its former glory revisiting the old Wallack's—the nights of The Shaughraun will return, and the time-honored rafters ring with the delight of New York over the last success of Dion Bouicault—a success which the actor-author was as certain of as of his existence, for said he: "The Amadan is the strongest play I ever wrote, and I mean to produce it on the very boards that bore the instantaneous success of The Shaughraun, and as different from any other Irish piece as you can imagine—but bound to be a great go." It's a triumphant week for the jubilant Bouicault, and it's rare good news to his many loving friends among which I needn't say count

THE GIDDY GUSHER.

An Unprovoked Blow.

The young man, Charles L. Burnham, who was slapped in the face by an architect named Haye, in the Union Square Theatre recently, because he resented an affront that was given to two ladies in his company by the latter, called at THE MIRROR office yesterday and had a conversation with one of the reporters who was present. Mr. Burnham is quiet of manner and gentlemanly of language.

"I would like," said he, "to place myself right before my many friends in the profession through your columns. One or two so-called dramatic papers have seen fit to criticise my conduct harshly and I want the real facts made known. The *Herald*, which gave a long account of the unpleasant affair, and the subsequent proceedings before Justice Patterson, took pains to state only Haye's views and carefully avoided presenting my side of the story. The result is that I am not only the sufferer by an outrageous insult, but am also held up to public inspection as if I were the real offender."

"The occurrence I will exactly and briefly describe in a few words. Two ladies went with me to see A Parisian Romance. We had seats in the second row of the balcony. We arrived after the first act began and could not, consequently, as Haye says in his *Herald* interview, have sat chattering for some time before the curtain rose. Haye sat just in front of us. By his manner I saw that he did not like our coming in late. The ladies with me passed a few remarks in an almost inaudible tone, and Haye turned around and addressed them with words that I took as insinuating that they were not ladies. When the curtain fell on the act I leaned forward and requested him to make any communications to the ladies through me. Without a word of warning he turned and struck me a stinging blow in the mouth. My first impulse was to knock the man over the balcony rail, as I could easily have done from my position. Somebody caught me from behind and pulled me into my seat. Will Palmer, with whom I have a slight acquaintance, rushed down and said to me: 'For Heaven's sake, don't strike that man here. You might cause a panic by a row.' He suggested that I should have my assailant arrested, and counselled me to go outside and get an officer. The attack he stigmatized as an outrage. After the next act I went forward and asked Haye to come outside to the street and we could conclude our hostilities there. He refused and, in a boisterous tone that attracted attention to us, said he would stay where he was; if any fighting was to be done it could be done there."

"I controlled my temper and by advice of friends had Haye arrested and fetched before Justice Patterson, who said the matter ought to be amicably adjusted. He added that the insult was most unprovoked; had he been the sufferer he could certainly have thrashed the fellow himself. When Haye was brought in I said I would be content with a written apology. He agreed and wrote one out. But no sooner had he left than he had an interview with a *Herald* reporter and wrote letters to the *Sun* and *Graphic*, in which he cast further imputations upon me."

"I was wholly innocent of any offense against decorum or good breeding. I did not talk aloud in the theatre, nor did the ladies with me disturb the play or the spectators by their conversation. I merely wished to protect them from unwarrantable interference and insult, and for trying to do that, as well as for controlling my temper on receiving a cowardly blow in order to avoid a disgraceful scene, odium is cast upon me in and by the papers. I have been brought in contact with a good many professionals and I want them to get the facts straight from me, as I said before."

Personal.

HOLMES.—John J. Holmes, the manager of Mrs. John Drew's Arch Street Theatre in Philadelphia, is in the city on business.

CAYVAN.—Georgia Cayvan and her sister reached the city Tuesday after being delayed three days on the road by snow-storms.

PRICE.—Lizzie Price-Fechter has been telegraphed to come on and give some of her late husband's business to Mr. O'Neill in his part of Edmund Dante in Monte Cristo.

BIJOU.—A private telegram from Savannah says that Bijou Heron made such a hit in Hazel Kirke that she was called before the curtain at the end of each act.

JAMES.—Louis James has been filling Barrett's rôle while the latter has been nursing his rheumatic limbs—that is, the latter did not play the week preceding his Crescent City engagement. Mr. James did so well that in no case were the audiences disappointed; and this may give an extra twinge to the aching bones of his principal.

PAULLIN.—Louise Paullin will not accompany the Queen's Lace Handkerchief to California, and will leave the company at the close of the metropolitan run of the opera in March. Miss Paullin's health has been none of the best

for sometime, and she feels that she could not stand the fatigues of the journey. The management were not surprised at her decision, which was made known on Tuesday night; but they are much disappointed.

SIBERIA.—Max Freeman, stage manager of the Siberia company, was in the city on Monday evening. He says Siberia is a great play. It will be produced in Philadelphia at Haverly's Theatre next Monday evening, but without a ballet, as it has been decided that dancing only serves to break into the action and the thread of the story and mars instead of helps the performance.

EDWARDS.—Harry Edwards' book, "A Mingled Yarn," will shortly appear from the press of Putnam and Son. It is a gathering together of the recollections of an interesting career. Mr. Edwards has just received a commission to write the chapter on butterflies for the new Natural History of the Standard Series, which is issued in Boston. Mr. Edwards is the highest American entomological authority. The honor that is paid him is great, for it ranks him with such eminent men as Asa Parker and Agassiz, who were among the contributors to the Standard Series.

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The Lenten Season.

Yesterday ushered in Lent. For forty nights (and the usual matinees thrown in) the theatres will suffer a slight decrease in attendance, for there are many people who still observe the Lenten season. These chiefly belong to our fashionable circles, whose abstinence from all public forms of amusement is rather a matter of hygiene than of conformance to religious custom. Ash-Wednesday is the day when the belle puts away her slippers and ball-dress, the swell sends his dress-coat to the tailor for renovation, and both settle down with a sigh of relief to the rest that the Church is good enough to provide for Society at a time when relaxation is absolutely essential. Since the New Year began an extraordinary amount of gaiety has been enjoyed. Receptions, balls, dinners and theatre-parties have followed one another in rapid and bewildering succession. These fatiguing entertainments now give place to quiet luncheons, morning concerts, kettledrums, and such other mild amusements as are agreeable to ecclesiastical views and in "good form." When Easter comes around and Society is quite recovered from its exhaustion and quite bored with *ennui*, the social festivities will be resumed, fashionable churches deserted for fashionable places of amusement, and the parquets will again rustle with Spring silks and satins worn by the same people who, clad in modern sackcloth, now jostle one another in the pews.

Although Lent finds the theatres avoided by the fashionables, our managers are not left in the lurch by the mass of people, who, not being in "society" and consequently not physically debilitated at this period of the year, are able to take their amusements, like their meals, with regularity and comfort. These are further maintained by the throngs of merchants and buyers from out-of-town who troop into New York in February to secure merchandise for the Spring trade. They are

very numerous, and as the periodical visit to the Metropolis is something of an event in their existence, they manage to combine pleasure with business quite extensively. That the play-house in their lexicon is more or less synonymous with the signification of the former, a cursory glance at the audiences gathered in our theatres on Monday evening would emphatically establish. Strangers were present in large force.

While no phenomenal receipts may be confidently expected until after Easter, managers need entertain no serious fears of an appreciable falling off in profits during the succeeding six weeks.

Official Deadheads.

The greedy demands of petty officials in small towns for free admission to every "show" that comes along are becoming a positive nuisance, and many are the complaints we hear from traveling managers on this account. Councilmen, selectmen or town-trustees have reached that point of development where they look upon complimentary tickets as part of the spoils of office. Managers are impressed by numbers of the inhabitants with the tremendous importance of these potentates, of their incalculable influence and of the vast body of patrons that they can bring to or keep away from the theatre. Men are weak, but managers are sometimes weaker; naturally anxious to utilize every available resource they yield to the pressure thus cunningly brought to bear, even with an undimmed recollection of previous experiences in the same direction, and a small army of deadheads monopolize the best seats in the house, to the exclusion of many others who do not care to pay for what their local officers get gratuitously.

Occasionally resident managers suffer also from the rapacity of these home rulers. In Carlisle, Pennsylvania, for instance, the hall proprietor has had to shut up his house, so dangerous have the councilmen become to the prosperity of his business. It is reported on reliable authority that they have been taking their entire families to all performances, and, emboldened by the successful operation of that scheme, have made a practice of inviting large numbers of friends in addition, to such combinations as put in an appearance. One brave councilman went so far as to bring ten and insisted on picking out the choicest seats for them. This was the last straw; it completely broke down the manager's Christian forbearance. He closed up his house and took an oath that it should never be reopened until the cause of this annoyance was removed. In short, he refused longer to pay for his license in free tickets.

The attitude of the Carlisle manager is highly creditable, and we trust it will end in his resuming business with affairs so arranged that he will have a chance of making his living. Other managers who are similarly afflicted (and we are perfectly aware there are many of them) ought to profit by his example. With the active co-operation of the manipulators of traveling organizations, resident managers may be able to root out the evil entirely, or at least reduce it to proportions less terrifying.

Scenic Art of To-day.

While in many respects stage art has taken rapid strides forward of late years, it is none the less true that in certain directions little progress has been made. Especially is this the case in the mounting of plays. Expensive scenery is now looked upon as an absolute necessity to new productions, and our managers, compelled to keep abreast of the times, vie with one another in lavishing vast sums upon the canvas. These heavy investments are, of course, designed with a view to securing long runs; but the risk of failure is not diminished, and the losses upon pieces that do not meet with favor are correspondingly large. The sumptuous sets employed at Wallack's, the Union Square and Madison Square Theatres would astonish and bewilder the managers of other days, who produced every play with a half-dozen pairs of flats that consisted usually of a parlor, a chamber, a palace, a kitchen, a forest and a street. In those times the public were content to see their favorite actors amid these poor surroundings, for it was the acting and not its accessories that drew them to the play-house. Now theatre-goers demand a *mise-en-scene* as nearly perfect as the manager's liberal purse and the painter's cunning art can make it. Weeks are generally consumed in preparation, and the artist has leisure to produce such scenic effects as were never dreamed of in the days of those sturdy pioneers, Burton, Mitchell, Hamblin and Simpson. Whenever practicable, sets of an elaborate description replace the old-fashioned changes of scene, and dramas are written so that one will answer

for each act. If the exigencies of the piece require it, a change is effected by the aid of novel devices that cover up the break and divert the attention of the spectator. But, as we said at the beginning of this article, in certain directions there has been no visible improvement. This is especially noticeable in the rags that hang above the stage and are called flies. In exteriors and interiors that are not adapted to the use of box-ceilings, they are used perforce in lieu of something better. The effect is alike opposed to art and nature; curved cloths of blue dangling in the currents of air that generally circulate over the stage, or cut-out clouds, the sides of which are botchily "joined" to the trees, rocks or houses of the wings, are useful only in destroying the illusion that is necessary to the scene. The skillfullest artists have racked their brains to find a substitute for these unsightly appurtenances, but in vain. When a clear view of the sky is required, no other means of representing it has been invented. Fechter thought he had solved the problem when he advanced the theory that a dome would produce the desired effect. But his plan was found to be impractical. The dome could not be satisfactorily lighted; it would not join better than the strings of rags now used; and to get its hue to conform with the various atmospheric conditions necessary, it would have to be painted over frequently. There are some painters who still pin their faith to Fechter's dome; but they have never yet put it into operation. In some other direction lies the secret; it remains for some ingenious spirit to discover it. The present flies are far behind the other portions of pictorial art in the theatre; they are unsatisfactory and inadequate.

Cheap John Management.

The preliminary work of the Directors of the forthcoming Dramatic Festival in Cincinnati has not thus far been entirely satisfactory. The Barrett-Keene imbroglio is likely to be followed by more complications, resulting from an insufficient acquaintance with the methods by which theatrical performances are managed, on the part of the officers having the affair in charge. Messrs. Noyes, Simpkinson, Leaman and Hall, the promoters of the Festival, are not dramatic managers, but prominent citizens of Cincinnati, and they are therefore not altogether blamable for the blunders that have already been made. But at the same time we can find no excuse for the lack of dignity and the bad taste exhibited in their mode of advertising the performances. An event of this character should be conducted on the same plane of excellence as any other kind of art exhibition—as befits its importance and tone. The clap-trap devices of the showman, it goes almost without saying, can be—must be—dispensed with.

We have received an official circular containing the programme for the Festival week, and the names of the artists who will participate. It is printed on cheap green paper, in the typographical style much favored by obscure barnstormers, and it reads like one of the hand-bills scattered ahead of Barnum's Circus in the tenting season. "Such an attempt," says the circular, "on so grand a scale has never before been made, either in this country or in Europe;" and it shall "be justly considered a revival of the Art Historion;" "every Scene, every Costume, and every Property and piece of Property will be entirely new;" "grand spectacular effects; a stage sixteen feet deeper and eight feet wider than ever seen at any other festival;" "each piece produced as was never seen in the World before;" "whole armies of supernumeraries;" etcetera. These excerpts, taken at random, give a faint idea of the grammatical monstrosities and Cheap John tenor of the entire circular. McCullough, Barrett, Murdoch, Goodwin, Anderson, Morris and Rhea, it further states, are "some" of the great stars that will take part in the productions. Pray, what other great stars have the Directors secured, and are their names withheld because they are great?

When Dr. Hamilton Griffin received one of these announcements a few days ago he became righteously indignant, and in the heat of his wrath sat down and wrote a sharp letter to the Cincinnati folks, reprimanding them for the undignified drift of the document, and giving warning that he would not allow the name of Miss Anderson to be mixed up with the affair if the course indicated by it were pursued. Unless a change of tactics is employed we doubt not that the dissatisfaction will spread among all the participants, and possibly lead to unpleasant results. The Directors announce that "another circular will be issued very shortly." Let us hope the lesson of its predecessor will be profited by. The nobility and grandeur of a great dramatic symposium should be up-

held, not destroyed, by those engineering it. We would be glad to see it succeed, but we cannot bestow especial commendation on the work already performed. At present we can only say to the Directors, in the words of Le Sage, "We wish you all sorts of prosperity with a little more taste."

Scandal Mongers.

If a dramatic paper printed the details of a scandal such as that concerning a prominent member of the Union Square company which filled several columns of the New York dailies on Tuesday and Wednesday, the united voice of press and public would be raised in cries of abhorrence and disgust. The reports, however, were read with equal avidity in the domestic circle and the green-room. This, of course, does not prove that the dailies did right, but that they can be as scandalous as they please without stirring up adverse criticism or angry reflections on the license of the public prints.

The publication of matters that are of purely private concern is extremely mischievous, and just as abominable in a morning newspaper as in a theatrical journal. The short-comings of professionals bring obloquy upon themselves—they do not directly besmirch the stage. Yet the keen noses of the down-town reporters are especially sensitive to the smell of theatrical scandal, and they particularly delight in following such scents to their source for the purpose of making a nice, salacious story. Even the proceedings of a spicy breach-of-promise case pale into insignificance beside these achievements. It is this that brings down discredit upon the profession from time to time, and the fair-minded reader will agree with us that the newspapers which seek after and give publicity to such matters deserve harsher censure than the persons who cause them.

Of the affair in which the Union Square actor figures we have nothing to say, except that his side of the painful story has not been made public, and probably will not be until the merits or demerits of the case are heard and decided upon before Judge Donohue. It is always best to form conclusions slowly, and we think, until the truth is established one way or another, he is justified in demanding that he shall not be condemned beforehand on such doubtful grounds as the sensational stories of the daily papers.

Personal.



ROGERS.—Katherine Rogers, a picture of whom is printed above, will play Mercedes in Monte Cristo, at Booth's, commencing next week. She will add brilliance to a cast in which more than one star is to figure.

SALVINI.—Signor Salvini spent Sunday in this city. He is at the Brooklyn Academy of Music this week.

CARRINGTON.—Late advices state that Abbie Carrington, of the Hess Opera company, is lying ill in Springfield, Ill.

CODY.—William F. Cody is lying ill with pneumonia at the United States Hotel, Newburg. The company in the meantime is not playing.

ABBEY.—Henry E. Abbey spent Sunday in New York. He reports his season as a very large one. He returned Monday to the Niles party.

STERN.—Ben Stern writes from Cincinnati that he has left Old Shipmates to act as advance agent for Abbey during the rest of the Langtry tour.

HARRIS.—William Harris, leading man with Rhea, appeared in French comedy with that lady in New Orleans last Thursday. It was his first stage effort in that language, and he acquitted himself creditably.

CAYVAN.—Georgia Cayvan is having a varied experience early in life. On her way from San Francisco to Philadelphia, to play in Siberia, she was snowbound for thirty-six hours at a point near Reno, Nevada.

DILLON.—Louise Dillon has so far recovered from her recent indisposition to be able to resume her part of Kate in Esmeralda, and left the city on Monday to join the company in Troy. She has been in the city for two weeks.

CLAXTON.—Kate Claxton is improving so rapidly that it is expected she may be able to resume her position at the head of her company in two weeks or probably less time.

JEWETT.—By the permission of A. M. Palmer, manager of the Union Square Theatre, Sara Jewett will play Kate Claxton's parts at the Novelty Theatre, Brooklyn, this week.

LEWIS.—Catherine Lewis' sister Constance has joined the Arlvedson family, and made her first appearance in opera on Tuesday night at Indianapolis, singing the Princess in Otello.

YEAMANS.—Harrigan and Hart have engaged Mrs. Yeamans for next season. She has been sadly missed from the ranks of the Comique company, and will be warmly welcomed back.

CLARKE.—George Clarke was offered an engagement to play in The Madman with Boucicault at Wallack's old theatre. The Madison Square folks want him for the new play, however, and he had to decline.

TEARLE.—Osmond Tearle was indisposed on Sunday and Monday. He suffered from a low fever, but his doctor pulled him through all right, and he is playing his part in The Silver King as vigorously as ever.

BOUCHAUT.—The distinguished dramatist says he has written over four hundred plays, beginning his work forty-two years ago. He received £300 for London Assurance and the same for Old Heads and Young Hearts.

RICHARDSON.—William A. Richardson, the head of the firm of Richardson and Foss, theatrical printers, died on Thursday and was buried at Greenwood Sunday, the Elks turning out in force to pay the last tribute of respect to a departed brother.

PRICE.—With a view to reproducing Charles Fechter's stage business in Monte Cristo, Manager Stetson thought for a time to bring Lizzie Price over from Philadelphia to conduct the rehearsals at Booth's. But for some reason the plan was abandoned.

FISKE.—Judge Gedney presented Mr. Stephen Fiske, last week, with a handsome crueted cane, the handle of hammered silver, engraved with double monograms. The genial Judge has recovered his health and resumed his official and social duties.

LEE.—General Fitzhugh Lee and staff, of Virginia, will visit the Casino to-night on invitation from Colonel McCaull, himself an old Virginia soldier. The General and staff are guests of the Thirteenth Regiment of Brooklyn, who will also attend in force.

HART.—Joe H. Hart, manager of the Madison Square company now playing Young Mrs. Winthrop through New York and the East, was in the city Monday night, and reports business as being most satisfactory with the new play, and says it pleases the audiences hugely.

ANDERSON.—Negotiations are still pending between Doctor Griffin and Mr. Abbey, looking to the appearance at the Lyceum Theatre, in London, of Mary Anderson in a round of her best characters. Nothing is as yet definitely settled; but it is more than likely that our tragedienne may accept.

TEXAS.—Papers have been signed by which J. E. Rielly, manager of Pilot's Opera House, in Houston, Texas, also becomes the lessee and manager of the Tremont Opera House in Galveston. Mr. Rielly is popular with the profession, and many will be glad to learn of the extension of his business.

MAGINLEY.—Ben McGinley says the Square Man company played twenty-eight weeks, or nearly a full season, and that the company are satisfied with Mr. Hill's treatment of them. Mr. Maginley has a new play, but does not know as to yet whether he will produce it soon. He will consult Mr. Hill first.

BIDWELL.—David Bidwell, who has leased the Grand Opera House, New Orleans, will run it in connection with his St. Charles Theatre and Academy of Music, giving it his personal supervision. Mr. Bidwell proposes to make the Grand the fashionable comedy theatre of his city, and what he proposes to do he generally accomplishes.

RISTORI.—Madame Ristori says she does not want to come to America until she has thoroughly mastered the English language, and she is spending a great deal of time and study in correcting herself in accent and pronunciation. She is under contract to her nephew, Signor Majeroni, to play under his management whenever she decides to come.

G. W.—Correspondents are reminded that Washington's Birthday falls on Thursday (our usual day of publication) this year. All letters should be mailed twenty-four hours earlier, as THE MIRROR goes to press on Wednesday in that week. It is especially important that telegrams should be also sent twenty-four hours earlier in the same week.

BALFE.—The pretty face on the first page of THE MIRROR is that of Louise Balfe, who has played leading business in Taken from Life up to the close of its season in Boston. Miss Balfe's portrayal of the rôle of Kate Denbigh won flattering praise from the critics in the principal cities, and THE MIRROR correspondents, one and all, had nothing but good words to say of her acting in the part. She has been offered her choice of parts in Youth, which is to be revived in Philadelphia early in March. Miss Balfe is a pretty woman, modest and retiring, and has made rapid advances in the profession in the past two seasons.

The Usher.



Mend him who can! The ladies call him sweet.
—LOVE'S LABOR'S LOST.

I shall look for intelligent and impartial dramatic criticisms hereafter on the *Sun*. Blakely Hall, one of the clever editorial writers for that paper, has assumed the dramatic editorship. In the past Mr. Dana has not shown too much wisdom in selecting men to fill this important post; but the new incumbent is bright, capable and honest.

An actor traveling in Indiana sends me a small circular which he pronounces "a fine specimen of gall." It was used as an advertisement by the Rev. George C. Miln, the gentleman who recently transferred his mimetic powers from the pulpit to the stage. On the first page appears the information that Miln "has won an acknowledged place among the veteran tragedians of the country." Across the inside of the circular runs the line: "The tragedians of America." Beneath are pictures of Miln, Booth, Barrett and McCullough. Miln's portrait is as large as those of the others all in one, the implication of course being that the comparative talents of the ex-minister and those of the gentlemen on whose company he thus pictorially forces himself are to be gauged by the difference in their size. The only inference I should draw from this specimen of advertising is that Mr. Miln appears to have literally and figuratively what in common parlance would be called "a big head." I do not believe that anybody but a four-months-old tragedian or an Uncle Tommer would resort to this means of bringing himself to the notice of the simple yokels of the Northwest.

It is proposed to substitute this year one special performance of a standard play, with a cast embracing all the principal actors available, for the general benefits on Actors' Fund Day. The argument brought to support this plan is that such an entertainment with such a distribution of characters would draw more money than a series of simultaneous matinees that include no novel feature to attract the public. This scheme should be vigorously opposed by every friend of the Actors' Fund: It is preposterous and nonsensical to suppose for a moment that the receipts of one performance, even at greatly increased prices, could amount to as much as those of twenty theatres in this city and Brooklyn. One of the chief objects of the benefits is to give every actor and every theatre-goer an opportunity of doing his share for the charity. Instead of reducing the performances and the proceeds, every effort should be made to increase them. Several out-of-town managers last year signified their intention of participating on the next Fund Day, and persuasion and influence should be used to bring as many others as possible to do likewise. If the Fund is satisfactorily managed, and the annual source of revenue properly attended to, I can see nothing to prevent the benefits from becoming universal; but the proposition to give but one performance must be vigorously squelched.

By the way, extraordinary casts of standard plays have always been disappointing. Edwin Booth can play Hamlet better than Marcellus; John McCullough is a magnificent Virginius; but he would be a ridiculous Ilius; Salvini stirs one's soul as Othello, but he would convulse one with laughter as Roderigo; Mary Anderson is a charming Juliet—her charm would disappear if she had nothing to do but walk on as one of the masked ladies in the ball scene. The idea of casting great people for small parts is like putting an extinguisher over brilliant lights. It by no means ensures an ideal performance or any advantage save the questionable one of making a notorious cast. It is opposed to art and good taste. Let us hear no more of it.

The interior architecture and decoration of theatres have undergone a decided change during the past few years. The houses that are being built embody a new application of certain decorative fancies which are popular, and old places, from time to time, are being altered to suit the fashion and the time. Formerly the horseshoe-shaped galleries and crowded stage were the vogue. The boxes were behind the footlights; tall double pillars formed the base of a deep proscenium arch. There were always two curtains—a green baize and a painted act-drop with a landscape, an Italian palace, or a mythological group. The orchestra was divided into parquet and

dress-circle, admission to the latter being about the same as admission to the gallery now. The walls were white picked out with gold, and the seats were generally maroon or red. This gave a light and bright effect to the auditorium which, allied to the graceful curve of the tiers and rows of seats, was pleasant in the extreme. The arrangements of the present day I do not think are as pleasing. Every effort now is made to give the auditorium a squat look, and to that end ceiling, walls and proscenium are frescoed or papered in dark colors of large and æsthetic figured designs. Oscar Wilde may have had something to do with influencing the change; but I shall be glad to see a return in a few years from the oppressive modern style of decoration to that which obtained not long ago.

I hear that Tearle's illness is more serious than was at first supposed. Yesterday Mr. Wallack called his company together and rehearsed The Silver King for Mr. Herbert's benefit—he has understudied the part of Wilfrid Denver. Unless Tearle's condition improves Herbert will take his place transiently to-night.

The Actors' Fund Executive Committee meet every Thursday and transact routine business. This programme will continue until Summer, when the annual meeting of the Association will take place and the report of what has been received and disbursed from the Fund submitted.

Some Western papers express intense dissatisfaction with Lingard. They say that the comedian's advertisements read in such a manner that the audiences are led to suppose Alice Dunning Lingard is with the company, and that he does one of the old pieces in his repertoire under the title of Pink Dominoes; or, Stolen Kisses. The people consider themselves hoodwinked. From one town, the press of which conveys intelligence of a similar nature, I learn that Mr. Lingard's contracts are signed "Dalliel, agent." It is possible, therefore, that William Horace may not be responsible for the things complained of.

The confirmed deadheads in provincial towns resort to many tricks to see performances without investing the necessary cash. Yesterday a manager gave me an account of a funny experience he had with some of these people in a Western hamlet. Shortly after the doors opened a man appeared with a violin case in his hand. He said he belonged to the orchestra, and was passed in. Five minutes later another chap appeared with a similar fiddle-box, and went by the manager into the house. Then at brief intervals fiddler after fiddler appeared and entered the auditorium. When the eighteenth had gone in the manager became somewhat suspicious. He thought if there was such a large quantity of fiddle in the orchestra, by the time the full quota of other instruments arrived there wouldn't be room for anybody except the musicians. He took a look inside, determined to investigate. There was not a soul in the space set apart for the orchestra except an old pianist, who was fumbling over the keys of an antique piano. But he saw the eighteenth and last fiddler whom he had let in quietly passing a violin-case out a window, which opened on an alley, to some new candidate for admission. Then the scales fell from the manager's eyes, and as many of the bogus violinists as could be picked up were forthwith bounced.

Another gentleman told me the other day of another trick that would-be deadheads are in the habit of practising. He stood at the door in a small town, and noticed a fine-looking man approach with a richly-dressed woman, for whom he bought a ticket. She went by the gate and the man, after saying in a loud voice that he would return in time to accompany her home, left. About half an hour later he returned. There were three umbrellas under his arm.

"Is the show over?" he inquired.
"No."
"How long?"
"Two hours or so."
"Indeed! Well, I've come to take my wife home. I suppose you've no objection to my stepping inside to wait until the performance concludes." Then he started for the door—the manager checked him.
"Hold on," said the latter. "You can't go in."
"Why not? I'm waiting for my wife."
"I can't help that. You must buy a ticket if you want to enter."
"I call this impertinence," exclaimed the fine-looking man indignantly. "It is outrageous that I cannot stand inside to wait for my wife."
"Well, you can't."
"Sir?"
"Oh, you can't work the umbrella racket with me."
"Do you know who I am? I'm Dr. ————, and I shall remember this insult, sir."
"Oh, very well."
"You just wait—you just wait till I ever let my wife go to see your darned old show again." With this crushing retort on his lips the fine-looking man departed with his umbrellas. I neglected to say the manager solemnly assured me that on the occasion in question the moon and stars shone brightly on that small rural town and its unsophisticated inhabitants.

TELEGRAPHIC NEWS.

Flashed to Us from Everywhere.

Losing an Opening Night.

[BY TELEGRAPH TO THE MIRROR.]
CLEVELAND, Jan. 7.—Harry Meredith's Ranch is to have opened at the Academy on Monday night; but the rushing waters below at Canton detained him. The house was closed performance on that night. The company arrived yesterday, and the Ranch opened to a good house in the evening.

At the Euclid Lights of London is doing a big business.

Unable to Make the Mare Go.

[BY TELEGRAPH TO THE MIRROR.]
DETROIT, Jan. 7.—Whitney's was closed on Monday night. Neil Burgess was to have opened in his new play, My Opinions; but the revolving scene, in which Josiah Allen's wife's mare is seen running at full speed, would not work. The hitch having been remedied, the piece was produced last night. There was a good house present, and the play was well received.

The Tourists are drawing well at the Detroit, and the Stephens-Gray dog drama is drawing the usual crowds to the Park.

"How I Love the Military."

[BY TELEGRAPH TO THE MIRROR.]
WASHINGTON, Feb. 7.—At the National Vokes Family opened to a very fine house, giving Cousin Joe and Belles of the Kitchen to a delighted audience.

At Ford's Minnie Madder was tendered quite an ovation. The Washington Light Infantry turned out in uniform over one hundred strong out of compliment to her as Daughter of the Regiment and to the Continental Guards of New Orleans, whose adopted daughter she is. A splendid floral tribute was laid at her feet by her military admirers, consisting of a full-rigged three-master bearing upon its hull the name "Minnie." Fogg's Ferry was pronounced by all who said anything about it to be rubbish, and all regretted that such a charming little lady should be exhibited in such poor apartments.

Business, as usual, good at the Comique. Lizzie Simms cancelled engagement this week on account of the severe illness of her mother.

Miss Bene Triplett, one of our Washington girls, left 5th St. Paul, where she will join the Only a Farmer's Daughter company under C. R. Gardiner's management, for two months. She is a very charming lady, and carries with her the best wishes of a host of warm friends, "one of whom I am which."

Supping with the Knights.

[BY TELEGRAPH TO THE MIRROR.]
RICHMOND, Va., Jan. 7.—Frederick Warde met with an ovation on Monday night with Damon and Pythias. After the performance he was entertained at supper by the Knights of Pythias.

Rising Waters Swamping Dates.

[BY TELEGRAPH TO THE MIRROR.]
ERIE, Pa., Jan. 7.—The rising waters caused Brooks and Dickson's World company to disappoint a large audience that had assembled at the Park Opera House on Monday night. The company was detained at New-castle, down the valley, through the submerging of the railroad track by the swollen Allegheny. Other dates will be lost through the mishap.

Rhea's Continued Good Luck.

[BY TELEGRAPH TO THE MIRROR.]
MOBILE, Ala., Jan. 7.—It is estimated that there were seven thousand strangers in this city on Monday attending the Carnival. Rhea had a packed house in the evening, the receipts reaching nearly \$1,500. Raymond had a big house on Saturday night.

Accident to the Crook.

[BY TELEGRAPH TO THE MIRROR.]
NEW ALBANY, Ind., Jan. 7.—Kalfy's Black Crook company arrived too late to give a performance last night. They were detained by a railroad accident. So the caravan proceeded to Nashville, where the remainder of the week will be filled in.

A Camille Failure.

[BY TELEGRAPH TO THE MIRROR.]
SAN FRANCISCO, Jan. 7.—Mme. Ellenreich's appearance in Camille was a disappointment. Rice's Surprise Party, in their third week at the Bush, are turning people away. Emerson's Minstrels are drawing full houses. A cold wave has somewhat chilled business at the other houses.

The Black Flag on its Travels.

[BY TELEGRAPH TO THE MIRROR.]
ROCHESTER, Feb. 7.—Large and enthusiastic audiences greeted the Goodwin-Thorne Black Flag company at the Grand 5th and 6th. Engagement closes to-night, and everything denotes another big house. The play runs much smoother than it did on its first presentation here a few months ago. The stage-settings are very fine.

Janushek at the Academy this afternoon and evening, appearing in Marie Antoinette Zillah. Seats selling rapidly for both performances.

Death of a Composer.

[BY TELEGRAPH TO THE MIRROR.]
WORCESTER, Mass., Jan. 7.—Henshaw Dana, a well-known musician and composer, of this city, died suddenly on Monday. He was taken with pains about the heart while sitting at the

piano at his home, and died before a physician could be summoned. Professor Dana had been given a fine musical education in Europe. He was well known in Boston and New York.

Miscellaneous.

MANCHESTER, N. H., Jan. 7.—John McCullough played here 5th and 6th to the largest business ever done in the city.

E. W. HARRINGTON,
Manager Opera House.

The Actors' Fund.

A representative of THE MIRROR called at the offices of the Actors' Fund in the Theatre Comique Building on Tuesday, and found Mr. Aaron Appleton, the assistant treasurer.

"How is the Fund?" queried the reporter.
"It is in pretty good shape. There is about \$32,000 still in the treasury, and deserving applicants for relief will be attended to as promptly in the future as in the past."
"Have you many applications for aid now-a-days?"

"Oh, yes; hardly a day passes that we are not extending a helping hand to someone in distress. I am just now making arrangements to send an old manager to his home in New Orleans. It is the best way of affording him relief, and we always try to do everything in a manner that will give the best as well as the quickest assistance."

"Do you find many impostors who try to get aid?"

"No. We investigate every application, and only one has so far been successful in getting away with us, and THE MIRROR thoroughly exposed that case. I think the result of that exposure will act in a most salutary manner, and will prevent any future attempts at fraud."

"How long does it take to give relief after application is made?"

"Circumstances govern our actions generally. Managers who endorse the applications are generally satisfied that the object is a worthy one before we receive it, and if the case is represented as a particularly distressing one, and immediate relief is required, we grant momentary aid and investigate the case fully before doing anything further. If the case is not of the most urgent character we investigate it before giving any relief whatever. Now, here is a case in point: Application was filed January 18, and relief granted as asked, January 18, the same day, you see, and the full amount asked was given. Here is another in which three days elapsed before the relief asked was given, and yet it caused no particular hardship to the receiver of the benefit."

"Do you ever have complaints when you delay the granting of relief?"

"No. On the contrary, they are only too glad to get it at all; besides, we do not allow any one to suffer for the want of our help. Applicants are generally sensible enough to know that we could not be handing money out to everybody that applied unless we made enquiries as to the worthiness of the applicant."

"How often does the Executive Committee meet?"

"Every Thursday."

"Have they financially decided on the day for the annual benefits?"

"Yes; the 12th of April has been settled on."

"Will they adopt the proposition to have one or two grand performances only in this city?"

"Oh, no. I think the sentiment is almost unanimously in favor of having every theatre do its best at its own house and with the company occupying it at that time."

"What about the companies not playing in this city and the various managers through the country who may be willing and probably anxious to do their part in increasing the Fund?"

"The Executive Committee are in correspondence with the managers of theatres all over the country; and each one will be requested to secure the co-operation of the company that is booked to play with him at that time. It was believed that this would prove the most effective way of getting at the matter, and it is very certain that nearly if not all so requested will comply. This will increase the Fund very materially, and on the 13th of April we expect it to be many thousands richer than it is to-day."

"How is the proposition to turn the license fee of New York theatres from the Juvenile Delinquent Society to the Actors' Fund viewed?"

"Very favorably, and THE MIRROR is highly complimented for suggesting the idea and working to have it accomplished. Some good work is being done in Albany in favor of the bill, and it is hoped that it will pass."

The Haviland Case.

M. N. Haviland, of Buffalo, was, through the early part of the present season, a member of Frank Mayo's company. During their tour through Texas about the middle of December Mr. Haviland, who had been acting strangely for some days, suddenly disappeared no one knew where.

Mr. Mayo advertised for information of his whereabouts, but heard nothing from him for about three weeks when word was received that he was very ill and deranged, an inmate of the county hospital at Houston, Texas, and in destitute circumstances. Mr. Mayo at once telegraphed to Houston that he would be responsible for all expenses in taking the best care of Haviland. About the same time application was made to the Actors' Fund for \$200—to enable Haviland's wife to go from Buffalo to Houston and bring him home. A check for \$150 was immediately forwarded to Mrs. Haviland, but in the meantime news was received that her husband had died, and that, being a Knight of Pythias, the lodge in Houston had stood the expense of his sickness, and sent his body home. This expense Mr. Mayo has refunded to the lodge and the aid from the Actors' Fund went to Mrs. Haviland personally.

French and Fedora.

A reporter of THE MIRROR, in a running conversation with Henry French, asked him what he would do respecting the play of Fedora.

Mr. French replied that it might involve a law-suit of some kind; but that under no circumstances would Miss Davenport be brought into any such suit. Said he: "We have come here to stay, and do not care to antagonize any one, if we can help it. We do not care to be worried and bothered with a law-suit and the consequent loss of time and money in run-

ning up and down town and feeling lawyers, to say nothing of the constant mental strain that such action would involve. We would have to neglect other business and do not want to. Miss Davenport bought the play in good faith and paid good money for it, hence we can do nothing about it so far as she is concerned. Our trouble is with Mr. Mayer in Paris. He took our money and failed to deliver the goods as per contract, although he was only a trustee for us after taking the payment."

"A few days since our London house offered a stolen copy of the play, and only a very small amount was asked for it. We refused to buy, as we did not want to engage in any such transaction; but we may yet have to do something of the kind to secure ourselves; but I can't say that we will."

Letters to the Editor.

MISS PRESCOTT WILL HAVE NO SUCCESSOR.

NEW YORK, Feb. 4, 1893.
Editor New York Mirror:—So many allusions have been made in print concerning my "successor" in the *Salvini* co. that I feel called upon for an explanation.

When I was in Boston I played Goneril for the first time with Mr. Salvini. I found it impossible to do anything with the part and asked Mr. Salvini to release me from it. He told me he would consult with Salvini. The result was that he preferred that I should play it. I then told him that as I had found Goneril a very hard part, not worthy of any leading lady, that I could not play it again. Mr. Salvini then went to several ladies in Philadelphia to get some one to play that part. In the meantime he sent me word that I must play Goneril as I had agreed in my contract. So after an interview with him I consented, and I have not broken my contract, nor will I have any successor.

Yours truly,
MARIE PRESCOTT.

Professional Doings.

—The Fielding company has disbanded.

—Gustave Mortimer writes that Cheek had big business all through Texas.

—Work does not cease at the Alcazar, and by Saturday night it will be finished.

—Stella Reese has taken Therese Wood's place with the Harrisons.

—The suit between Harry Lacy and the Madison Square Theatre has been amicably adjusted.

—Heart and Hand is in constant rehearsal at the Bijou, and will probably be produced about the 19th.

—G. H. Leonard will probably be in the cast of Youth, which is to be revived in Philadelphia next month.

—James O'Neill and company reached the city yesterday from Chicago, having closed the season in that city on Sunday night.

—Mme. P. A. Smith made the dresses worn by Helen Bancroft recently. She is also the modiste of Ida Vernon and Rose Osborne.

—J. Alexander Brown has made time for Joseph Emmet and Robson and Crane for Wal-lack's old theatre, which, by the way, will probably be known hereafter as the Manhattan.

—The Dime Novel has not yet been cast at the Bijou, and it is not definitely settled whether John Howson will create the leading rôle or not.

—Charlie Frohman leaves to-night for all the larger cities as far West as St. Paul, returning by way of Washington and Baltimore. He hopes to make the trip in ten days.

—James O'Neill gets \$500 a week from John Stetson for playing in Monte Cristo, and the engagement is for three months. He goes on the road again with his own play next season.

—Correspondents are requested to mail their letters a day earlier for the week in which Washington's Birthday occurs. THE MIRROR goes to press on Wednesday, instead of Thursday, in that week.

—Elliott Barnes' Our Summer Boarders, with Carroll and Frew as the stars, played to one of the largest week's business at the Grand Opera House, Brooklyn, last week, ever done in the theatre. They are now marching on Philadelphia.

—Nothing has been done during the past week in the matter of settling on attractions for the Lyceum in London. Mr. Abbey was in the city on Monday, and expects to return at an early date to sign several contracts for engagements in England.

—Mary Young, of Elliott Barnes' Our Summer Boarders company, is a promising actress. She was for two seasons under Frank Mayo's management; in fact may be called his pupil, he having coached her for the stage. She has fine stage presence, a handsome face and undoubted talent.

—J. B. Dickson returned from Baltimore on Tuesday. He reports the business of Roman-rye as better than any company they have ever handled. Raymond's business since he began playing in Paradise is the best since he has been under the management of B. and D. Wyndham is booming, and The World doing fairly.

—Sydney Rosenfeld's Storm Child was brought out in Baltimore by Minnie Madder last week, and provoked considerable comment. Some of the papers gush over it, and some abuse it; but its success with the manager and the public is best testified to by the fact that Miss Madder will play The Storm Child exclusively for the rest of the season.

—The first definite step toward the establishment of Mr. and Mrs. McKee Rankin's Theatre was taken yesterday morning by the filing of plans for the structure at the Bureau of Buildings by Mrs. Annie L. McCahill. The specifications state that the structure will have a frontage of 60 feet, 1 inch on Third avenue, and will be 120 feet in depth. The building will have a brick front, and will be three stories in height. The cost is estimated at \$50,000.

—Monday evening, just before the opening of the doors of the Mount Morris Theatre, Harlem, the car-stables in the rear of the theatre were discovered to be on fire. Three alarms were sent out and eight engines were soon at the scene. The flames were quickly extinguished. The damage to the theatre was all in the property and dressing rooms, and will not amount to over \$300. Atkinson's Jollities were to have appeared Monday night, but their opening was postponed until Tuesday, by which time the damage had been repaired.

—The new five-cent piece, just out, will compete for ascendancy with the deceptive twenty-cent bit among the handy change-makers of the circus-wagon during the coming tenting season. During a rush for tickets, and the attendant confusion, it will easily pass for a bright quarter among a lot of change, especially in the ultra-hayseed districts, where it will be slow to obtain currency. An ex-circus-ticket seller was seen, the other day, holding a bright new five-cent coin between his finger and thumb. "Would I were with Barnum!" he was heard to sigh.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

Brook, Law Baker, Flora Lee, Virginia Ross and E. J. Connolly, concluding with Gilhool's Arrival.

PORT JERVIS.

Lea's Opera House (George Lea, manager): Two really fine performances were given by Atkinson's Jollies. The first, in the Electric Spark, Jan. 29, Feb. 1. The second, in the Electric Spark, Jan. 29, Feb. 1. The company is highly praised by the local papers. We regret to say that the houses were not large.

Items: Mr. Lea, in conversation with the writer the other day, expressed himself as a convert to the one-week movement, and that he has been practicing it for some time. He objects to the way some managers hold dates.—The Atkinson Jollies stranded here, being unable to get away by reason of their bills. The difficulty was that their advance was not paid, having only that time to advertise the appearance. They left Saturday. Abbey's Double Uncle Tom, 15th.

NEWBURGH.

Opera House (Col. W. D. Dickey, proprietor): The production of Patience, under the direction of Maggie McL. Eager, Jan. 28 and Feb. 1, was a complete success. Crowded house both nights.

Items: Hon. William F. Cody (Buffalo Bill) is lying very ill at the United States Hotel, with pneumonia. Consequently, the bare in a standstill. They did not appear here on this account. Mr. Cody being taken ill just after his arrival.—Major Moore's Helene will be given three nights this week; having immense success.—What one Newburgh people are longing for is a new and more convenient opera house.

OWEGO.

Wilson Hall (S. F. Fairchild, manager): Oliver Doud Byron in Across the Continent, 3d to a fair and well-pleased audience. Hart and Sullivan's Female Minstrels 3d to a large masculine audience.

BATH.

The funeral of Mrs. John Gilbert, nee Gerlie Sutton, was held at Bath's Depot, on Sunday morning, the remains having arrived on Friday evening. The funeral was held at the M. E. Church, which was crowded with mourners. The services were very impressive and there was not a dry eye in the church. The lady was one whom everybody loved, and her death has cast a gloom over the community.

Academy of Music (A. D. Turner, manager): Oliver Doud Byron, in Across the Continent, 3d to a small audience.

NORTH CAROLINA.

WILMINGTON.

Opera House (George R. Dyer, manager): Rose Eyring and co. Jan. 29, matinee and evening, to good business. Fine performance of Princes of Paris and Felicia. Baker and Farron, 30th, Chris and Lena, to large house. Rentz-Santley co. 9th.

OHIO.

DAYTON.

Music Hall (Larry H. Reist, manager): Metastayer's Tourists, Jan. 30, to one of the largest and most fashionable audiences of the season. The co. is superior to any that has appeared here in this line for years. The result was a complete ovation, receiving a triple encore at the end of second act. Should they return no doubt but that their reception will be the same. Herrmann, the musician, delighted a fair audience, 31st, by his wonderful tricks of legdramism; his company is good. Frank I. Frayne, 3d, as Mardo, to a fair but well-pleased audience. The company is better than that of last season. Booked: 9th and 10th, Emma Abbott Opera co.; 16th, Hens Acme Opera co.; 17th, Maffit and Bartholomew; 28th and 29th, Collier's Lights of London.

Items: The plans for the new opera house to be erected here this spring by J. Clegg, are out; will furnish particulars as soon as they can be obtained.—Manager Reist took in the Opera Festival last week.

Comstock's Opera House (F. A. Comstock, manager): Brooks and Dickson's World played light business Jan. 30, 31, and Feb. 1. The co., with the exception of J. M. Hardie, is not good. Frank Mayo, supported by a good co., played Dicky Crockett and Streets of New York, 1st and 2d, and Bertha Welby in One Woman's Life, 3d, to fair houses. This week, Mapleson's Opera co. in Trovatore, 7th; Catherine Lewis Opera co., 9th and 10th.

Grand Opera House (George E. Stoneburner, manager): Herrmann entertained a well-filled house Jan. 30. House closed for much needed improvements in the heating apparatus.

Items: S. H. Joseph will be general agent for Sella Brothers next season.—Julius Cahn is here doing the advance work for the Sella Brothers. Sella's advance Lewis is expected to arrive from London this week. Sella will join the Catherine Lewis Opera co.—Manager Stoneburner attached Brooks and Dickson's World for breach of contract. The affair was compromised by Messrs. Brooks and Dickson paying Mr. Stoneburner \$150.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Salsbury's Troubadours gave Greenroom Fun Jan. 26 to a crowded and delighted house. Frank Frayne gave Mardo to nearly thousand people 29th; but the house was somewhat slim at that time. The tone of our society were afraid, perhaps, that the animals would break loose and make high-priced mince meat for Messrs. Frayne's Tourists gave their Pullman Car nonsense to a fair audience 31st. Can't somebody write a play for them that won't be impossible?

Items: Just as Frank Frayne stepped out of the large cage his lions got into a fight and caused quite a flutter of excitement on the stage. The smaller of the lions was savagely bitten on the shoulder, and if Frayne hadn't succeeded in separating them so quickly, he would have been \$500 out of pocket. The fun of it was the audience thought the spectacle was a regular thing, and gazed with calm approval. By the way, was Mardo written by Mr. Frayne or for his dog Jack?—Ella Mattson, one of the Tourists, is a Zanesville lady by birth.—Nate Salsbury and Miss McHenry are great favorites with our theatre-goers. About forty of our people are absent at the Cincinnati Opera Festival.

TOLEDO.

Wheeler's Opera House (George W. Billa, manager): Contrary to general expectation the Lights of London did an immense business the entire week, probably the largest the house has ever done during the same length of time. Nell Burgess in My Opinions 9th and 10th.

Items: Blossom and Roach and Ada Castleton are among the new people appearing at this week. Mapleson's Opera co., booked for the 14th, have cancelled. Passing Regiment have secured 14th and 15th.

URBANA.

Bennett's Opera House (P. K. Bennett, Jr., manager): Metastayer's Tourists, Jan. 30 had good business and gave one of the most interesting and taking entertainments of the season. Metastayer's Tourists, Jan. 30 had good business and gave one of the most interesting and taking entertainments of the season. Metastayer's Tourists, Jan. 30 had good business and gave one of the most interesting and taking entertainments of the season. Metastayer's Tourists, Jan. 30 had good business and gave one of the most interesting and taking entertainments of the season.

Items: Frank Frayne has bought a new black bear.—J. N. Long, stage-manager of Metastayer's Tourists and one of the principal characters, will star next season in a French character, which is being prepared for him.

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, manager): Robert McWade in Rip Van Winkle 3d to good business. William J. Scanlan 15th; William Stafford 22d. Item: Charles C. Goodyear, of S. W. Baird's Minstrels, was married to Miss Annie McLaine, of Wheeling, Ohio, Jan. 25.

XENIA.

New Opera House (J. A. Hiveling, manager): Frank Mayo appeared in Dicky Crockett Jan. 31 to fair business. Haverly's Minstrels 16th; Waldron M'Lisa co. 16th.

SPRINGFIELD.

Grand Opera House (Fuller Trump, business manager): Prof. Herrmann, Jan. 30, to fair house. The Professor, assisted by Mlle. Adde, gave a pleasing and satisfactory entertainment. Awata Katsunobu, in feats of balancing, is truly wonderful. Wingfield's troupe of dogs are marvellous. Frank Frayne and co. produced Mardo 31st to large house. Both the stars and play are quite popular here. The dog Jack, regarded as among the stars of the co. and the retained lion and bear added interest to the production. Booked: Passing Regiment, 15th; William J. Scanlan, 14th; White Slave, 16th.

Black's Opera House (George H. Cole, manager): The engagement of the Emma Abbott Opera co. for Thursday evening, is looked forward to with anticipation of enjoyment. Excursion trains will be run for the adjoining cities. Booked: William Stafford, 17th; George C. Milla has cancelled his date.

Items: Next season Frank Frayne will have an extensive menagerie in connection with his new drama, Judas.—Abe Stern, advance of Langtry, was in town Friday.—Manager Tom Clayton will take the Southern Minstrels on a tour soon.—Charles Acres, of the W. W. Cole show, is wintering in this city.—Conductor Bob Nelson leads a good orchestra at the Grand.—The Mikob has the largest sale of any dramatic paper sold here.

PENNSYLVANIA.

PITTSBURGH.

Opera House (John A. Ellsler, manager): The Abbott Opera co. closed a very large week's business 3d. During the week, King for a Day, and Eliza of Love were given their initial performance in this city. King for a Day was the most favorably received of the three. The engagement of the former productions, Abbott Opera co. closed a very large week's business 3d. During the week, King for a Day, and Eliza of Love were given their initial performance in this city. King for a Day was the most favorably received of the three.

week, and was obliged to excuse herself Wednesday night and Saturday matinee. Her understudy, Julia Rowland, acceptably filled her place. What little John Gilbert had to do was done acceptably. His Private Willis, in Iolanthe, was a very acceptable performance. Harley Campbell, 12th, three nights; Frank Mayo, 13th, three nights; Salsbury's Troubadours, 14th, three nights; Mapleson's Opera co., 15th, three nights; The Professor, 15th, week.

Academy (H. W. Williams, manager): Week of Jan. 29, Evans, Bryant and Hoey's Meteors, to very large business. Haverly's Minstrels, 15th, week; Davne's Allied Shows, 12th, week; Devil's Auction comb., 14th, week.

Museum (P. Harris, manager): The same old story to relate here, large business last week and show satisfactory. Announcements for week of 31st: Herr Schlamme, The Hassons, and Barr, the modern Hercules.

Items: Manager Parker has at last concluded a contract with the city. He will play at Library Hall March 22, 23, and 24.—Billy Turner, assistant treasurer at Library Hall, has been laid up for the past ten days.—Manager Parker contemplates many improvements in Library Hall during the season. The largest house of the season, Richard III, was put on at night, and drew a large audience. By request, Mr. Warne has cancelled his engagement for Danville on the 5th, and will remain here to play Damon and Pythias under the auspices of the Danville Rank, Knights of Pythias. Advance sales indicate a full house.

Opera House (J. E. Catlin, manager): John Thompson gave a pleasing entertainment Jan. 29, to good business. Raymond's agent came in one week ahead, and cancelled.

Item: M. A. Moseley, of this city, takes the Thompson party into Tennessee for a week.

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ment 1st and 2d, with matinee, to very large and well-pleased audiences, taking into consideration the large advance sale of reserved seats for the Langtry's appearance 5th and 6th at \$2 a seat. Mr. Scanlan's reception here should be a great success to him, coming, as he does, almost a stranger to our theatrical public.

Buckingham Theatre (Frank M. Vail, manager): The Fire Brigade Minstrels made their first appearance Jan. 29, and are drawing fine houses.

TEXAS.

HOUSTON.

Pilot's Opera House (J. E. Kelly, manager): Jan. 25 and 26, Rhea, to good business. Charlotte Thompson, 25th and 26th.

Item: Manager Kelly, of Pilot's, has leased the Tremont Opera House at Galveston.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): Madison Square Theatre in Haze, 1st, 2d, 3d, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st.

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Letter From a Wanderer.

CHARING CROSS HOTEL,
LONDON, Jan. —, 1883.

DEAR MIRROR:

Though I begin this on the —, I shan't send it till I leave for Paris, as it will be something like a diary. To begin with, on my way to this village from Liverpool I found the scenery rather tame, except in a few factory towns, where the water was rather pretty, and saw one or two tea-store chromo scenes; but I was not impressed. The prettiest things were the graveyards. After riding from 10:40 A. M. we arrived in London from St. Pancras Station at 4:30. Our crowd divided, and I took a four-wheeler and came here. Some said go to Moreley's, others said the Grand; but I thought Charing Cross was more central. They gave me a room on the second floor, for which I pay 3s. 6d. per day. I saw a good deal of the town coming down from the depot. The cab drove through Bloomsbury and Russell Square, and a lot of Lights of London streets. In the evening I went through Trafalgar Square, and street after street; finally getting hungry, thought I'd go to the Langham to eat, and see if I could meet anyone there I knew. So I took a hansom and drove out Regent and Coventry streets, and saw the Langham; but learned there was no restaurant there, so drove to Spiers and Pond's Criterion, and had a lovely dinner for 3s. 3d. Then I took another cab, and drove to Drury Lane Theatre; but that was full—no more money taken (pantomime of Sinbad the Sailor). I told cabbie to drive to the Savoy. I was afraid they would not admit me, as I was alone; but they didn't say a word, and I bought a stall and settled myself.

First there was a terribly trashy farce called Mock Turtles. Then at 8:40 Iolanthe began. I was very much disappointed. The costumes of the fairies were not much; but those of the peers were magnificent. I don't see how they are kept so clean. The make-up of the chorus men as peers was good, one fellow looking like Shakespeare. The brass band of twelve and drum-major on the stage were fine. The music is rubbish. Alice Barnett is twice as big as Roche; but her voice is not so sweet. Jessie Bond (Iolanthe) is thinner than I am!! Leonora Braham (Phyllis) is ugly as a mud-fish, and had her mug bedecked with black court-plaster. The chorus can't hold a candle in point of beauty to McCaull's at the Bijou; but those who are selected to sing the minor parts can sing, or, at least, have good voices. The Savoy is pretty. It's about as high as the Madison Square, and has three rows of boxes lit with electric lights hung in slopes three deep, making nine on each side. The curtain is of gold satin brocade, which parts in the centre. On one-half is embroidered the masques of comedy, and on the other those of tragedy. The stalls are covered with light-blue plush. The pit is back of them. The orchestra was very good: three (1st) violins, three (2d) violins, two clarinets, one oboe, one bassoon, and trombones, cornets and horns. The leader, Frank Cellier, gets along very well; but with the brass band on the stage the two drown the chorus. The boxes were all occupied, and the stalls with folks in full dress, and though they were all homely as thunder, yet they looked clean. I wore the same dress that Mad made me; but luckily had that lovely lace around my neck, so when I had to leave my hat and ulster in the ladies' room, I turned down my dress neck, and arranged the lace to look very well.

Why are English women so eternally homely? One old dowager actually had a thick moustache, which she should have waxed. It was 11 when the show let out, and here I am writing now from 11:45 to 1.

WEDNESDAY.—Drove to the tower. I was awfully interested in it; first I went through the jewel-room (I had to do it all alone, as there are no guides any more), then to the White Tower, the eight-hundred-year-old one, and through the St. John's Chapel where Queen Mary was married, and up the stairs under which the little prince was found; then to the armoury and down through the crypt into the dungeon where Sir William Wallace broke his bloody heart; then saw the regiment of soldiers stationed there go through an assinine drill; then to the Beauchamp Tower, where all the inscriptions are; then to the green, or rather stones, where the guillotine stood. There I struck up a conversation with a warden who had a lot of ribbons around his hat; praised his bleeding country and the tower; told him I was an American, at which he regarded me as if I had informed him I had just escaped from the Zoo. I told him I left New York because the Indians had got pretty bad. In fact, I was so gracious that he sent for another warden, and offered to stand guard for him, too, if he would show me through St. Peter ad vinculum Chapel which is no longer open to the public except on Sunday for service. The floor of the chapel is paved with the old bones of Anne Boleyn, Jane Grey, etc., you know. Then having done the Tower, I told the man to drive to St. Paul's. This I did in a very short space of time. Next I rode up to Madame Toussaud's. When I went in I asked a gentleman at the door, where people were leaving their umbrellas, if he'd please give me a check. He didn't answer, so I asked him again. He still remained dumb, so I thought may be he was deaf or drunk, and stepped on his toe and yelled at him. Then I heard a giggle and a man said: "Miss, I'll take your umbrella. Don't you know that gentleman?" I took a good square look at him, and found I had been chinning Charles Dickens. Afterward I stepped on the toe of a policeman and asked his pardon, and heard another giggle. I liked the Chamber of Horrors. I stayed there longer than any place. The piano and violin played selections, among which was one called the "Torch Dance," which I am going to send to New York. It is beautiful and Mozartean. I think I did pretty well for one afternoon. I went to the Gaiety in the evening, and saw Valentine and Orson with Nellie Farrer, Kate Vaughn and Ed Terry in the cast. It is a good deal like the Babes in the Wood. The theatre is pretty, the costumes superb and the three above mentioned artists extremely clever. I bought a ticket for Drury Lane, but as I wanted to spend the evening with a friend I sold it outside Drury Lane for six shillings; then went to the Dramatic Concert at Covent Garden. The whole stage was taken down and a platform put in the middle of the floor. There was a band of eighty musicians besides the Coldstream Guards band. Then a fellow named Vioti scraped the fiddle very badly, and a Mr. Barington Foote, with a neat little voice, sang some of Molloy's songs, and a short black beetle, named Mmc. Carlotta Badia, gave "Within a Mile of Edinboro" and "Kathleen Mavourneen" very decently with a bad voice. The musicians were the gloomiest-looking mortals I ever saw. They all looked as if the

burial service was read to them before the doors were opened, and again at the ten minutes' intermission.

THURSDAY.—I tried Drury Lane again to-night. I'm glad I did. I never saw anything like it in my life. The local songs were very good and the parts were well played. There was a pageant of sovereigns from the time of Edward the Confessor up to the present. At the Waterloo episode a man, Harry Jackson, made up precisely like Napoleon, went through a lot of pantomime and then surrendered to a one-armed cove. Then came also Henry VIII. with his six wives, whom he kissed when at the foot-lights; then the young prince. There were about 600 people on the stage, and it beat the San Francisco Authors' Carnival lot of kings all hollow. Then there was a Turkish children's ballet. Some of the youngsters were not three years old. I thought of Gerry at the time. How his fingers would have itched to write out an injunction against them. Harry Jackson played one of the characters; I suppose it was the pa of young Harry who's in America. I should think that if some one would start out a Drury Lane Pantomime company, brought over at enormous expense (and it would be at enormous expense) for four weeks only, for the New York snap, it would be patronized as extensively as Her Majesty's Opera company.

SATURDAY.—As I sat up till 1:30 writing I lie abed till nearly noon, so to day it was after twelve when I got down to breakfast, and about two when I reached the Zoo. What a difference between that and the sniggly little fake at Central Park. Bother New York! I never liked it; now I have a pitying contempt for it. There is only one redeeming point in it—that is THE MIRROR. There is no such paper here. My bill at the hotel for a room better than the Fifth Avenue and elegant meals for the week is the astonishing sum of £2 13 6, which equals not quite \$14. Talk about cheap living. Great guns! Let me live in London or thereabouts. I'll write from Paris, for which gay capital I start to-morrow night.

SALLY.

Historical Essays on the Drama.

II.

The hymns chanted during the Festivals of the Goat were all so monotonous and crude in melodic idea and structure that, not unlike some hymns of the present day, they had a tendency to lull the hearers to sleep. Epigenes, the Sicyonian, perceiving this defect, conceived the idea of giving a new form to the spectacle which should be more captivating and effective. He composed a tragedy, and he it remembered here that the name Tragedy had not the lurid significance it now has, but meant merely "The Song of the Goat," which he called "Bacchus," after the God of Wine, whose actions and exploits had, however, so little to do with the performance, that the audience, scandalized, cried out, "There is nothing for Bacchus," which criticism, considering the embryo state of the drama at the time, proved that the Greeks had in them the making of very good critics—for what can be more faulty in the construction of a play than for the hero's part to be weak?

Thespis, born in Icaria, a town of Attica, wearied like the rest of the advanced literary society of the period, of the commonplace songs or hymns that the choir chanted to the honor of Bacchus, but to the fatigue of the audience, employed a person to recite verses between the strophes of the music. The novelty pleased the public, as novelties oftentimes do, and Thespis, thereupon, composed a number of pieces with which he went about from village to village, mounted on a cart from which primitive stage he declaimed his verses having his face smudged with wine-lees, as also had his followers and company, from which comes the fashion of "making-up," which in modern times has grown to the proportions of a real art. By degrees this troupe of inchoate comedians developed and strengthened; attempts at costumes were made at first by merely covering themselves with fig leaves and palm branches, and afterward by wrapping themselves in ample veils from head to foot.

Thespis, like his predecessor, Epigenes, used subjects wholly unconnected with Bacchus in his pieces. Both these poets employed the same weapons against the vices and follies of their contemporaries, that the companions of Icarus had used against the Burgheers of Athens. The public was beginning to get accustomed to these innovations, when Solon the law-giver set his face against the heresy. Be it remarked here that "the powers that be" are mostly inclined to set their solemn faces against all improvements, and that the magnates of the Church, the Bar and the Senate, are usually drags on the wheels of progress instead of leaders in the traces. Solon, after the manner of his kind, forbade Thespis or any one else to write, act or teach the new and therefore dangerous art in Athens. Notwithstanding this prohibition, Thespis had the audacity to produce three, Certamen Pelia or Phorbas, Sacri Juvenes and Pentheus, and he had for a pupil and disciple one Phrynichus, an Athenian, who is said to have been the first to take from history the subjects for his plays, to introduce female characters on the stage and to have invented tetrameter verses. Phrynichus was condemned by his fellow-citizens to pay a fine of a thousand drachmas for having composed a piece called the Capture of Miletum by Darius. He was judged all the more guilty in that he had moved the spectators to tears by the harrowing picture he drew of the desolation caused by the conquest. So that the poor author suffered equally from the pride and the gratification of the Athenians, their pride being wounded and their artistic feelings excited at the same time. Their hate of the Persians, however, exceeded their love for the poetry, and the poet suffered in consequence. Nevertheless, he rose to the dignity of general in the army of the State, and people said that he owed his elevation mainly to the force and vehemence he had displayed in his tragedies. He may have been the first, but was certainly not the last, officer who has owed his promotion to words, not to swords. This warlike poet is credited with seven tragedies—Plueronia, of Egypt; Alcestis, Anthaus, Aglaon, Lybies, of Persia; Synchoia and the "Danaides."

Chætilus, another Athenian poet, held, according to many writers, the first rank among the authors of the age. However, we are acquainted with the title of only two of his pieces, Cælum and Endymion. Chætilus wrote a hundred and fifty tragedies and was crowned thirteen times as victor in the dramatic contests. He was the Boucault of his time and knew how to bring his work before the public. The prize given on these occasions recalled the origin of the combat, namely, the Festivals of Bacchus. It always consisted of a he-goat and a measure of wine. We do not know all the

pieces written by Chætilus; in fact only one has come down to us with any certainty—Alopius—which proves that it is not the most prolific author whose works hold the stage the longest. He was the first who employed scenic effect and artistic decoration and gave to the actors the costumes proper to the character they represented, instead of the fig-leaves and veils. He was a great stage-manager and adapter, and that is all we know about him.

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[FIFTH YEAR.]

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ONE-NIGHT STANDS

WHAT IS THOUGHT OF THE MIRROR'S REFORM—INTERVIEWS WITH MANAGERS IN ALL PARTS OF THE COUNTRY—BOTH SIDES OF THE QUESTION—ABUSES FROM WHICH TRAVELING AND RESIDENT MANAGERS ALIKE SUFFER—STATE ASSOCIATIONS FOR PROTECTIVE PURPOSES—ACTIVE CO-OPERATION IN THE MOVEMENT—LETTERS ON THE SUBJECT AND PRESS COMMENTS.

The vast importance of THE MIRROR movement in favor of reducing the attractions played weekly in the smaller towns to a number compatible with their size and that will ensure a good average patronage is already recognized, and the attention of theatrical men in all parts of the country is engaged by it. The urgent need of an immediate reform is universally admitted, and the cure we have advocated meets with general approbation. Realizing that the best means of securing a wide expression of opinion and of obtaining valuable suggestions to place before the profession was to communicate with the out-of-town managers direct, we sent to the members of our provincial staff a few days ago the appended circular:

THE MIRROR is endeavoring to effect a reform in the matter of one-night stands, which, for the reason that they are "showed to death," are getting into disfavor among traveling managers. The MIRROR is advocating a plan to correct the evil, viz.: That the local managers in the smaller towns gauge the number of companies played weekly according to the size of the places and the amount of money the inhabitants have shown their willingness to pay toward the support of amusements. By reference to recent issues of THE MIRROR you can glean more explicit information on the subject than is given here.

Please interview immediately the manager or managers of halls or theatres in your town, for the purpose of obtaining their views in the matter of THE MIRROR reform. Ask them if they favor it or not, and get their reasons in either case. Sound them on the subject of a Managers' State Association, as a protective league against abuses. In short, after explaining thoroughly the plan we advocate, direct such questions as will tend to test the exact feeling of the managers in respect to our remedy for one-night stands.

In accord with these instructions, our correspondents have sent us the result of their investigations. Their interviews express the sentiments of managers in several hundred towns. This week we use as many as we can without infringing upon the space set aside for our regular departments, and we shall continue publishing them—for every one is valuable—until they are exhausted.

A careful perusal of them will richly repay everyone connected with the profession, as, aside from their bearing upon the question of one-night stands, they form an index of the theatrical status of the various towns, besides including a great deal of useful information of interest to managers and agents making up date-books for next season.

Keokuk, Ia.

"What do I think of THE MIRROR's plan for remedying the evil of one-night stands? Just the thing; all circumstances being favorable to correct the trouble, and the theory I have always aimed to work upon in the conduct of my business; but there are many matters to be taken into consideration save the simple fact of booking just what the local manager assures his town will stand." This from Manager Hughes, of the Keokuk Opera House, in answer to your representative's query as to his views upon the subject touched upon in your circular letter.

"I have noticed that you have apparently tried to carry out your fixed rule as heretofore expressed to me of but playing two attractions weekly."

"Yes; it has always been my endeavor to so arrange my time as to not run over that number weekly. I think that after several years' experience here as manager of Gibbons' and the Keokuk, that I pretty well understand the wants of our people, and just about what amount they will stand and pay for so as to make it remunerative both to the house and the attraction; but I cannot at all times adhere strictly to the rule, owing to the queer business principles entertained by many engaged in the business, or rather the lack of principle upon their part, which often leaves the local management in the lurch, minus an attraction, and with no means of redress, notwithstanding he has held a date for weeks or months, has a contract, which is cancelled in time enough ahead, they maintain, to enable me to secure others; but this is often easier said than done. This becomes specially hard if I have already refused first-class companies the date while I have been holding it for the company which 'owing to change of route,' etc., 'give you a date later, very sorry,' and the numerous excuses made in such cases gives you the go-by. A resume of my season's business thus far will show that I have not averaged two attractions per week, partly owing to the failure of companies contracted during the Summer season to all dates as agreed upon. I will not crowd the business under any circumstances, as I am desirous that all attractions playing with me shall make money as well as the house I represent."

"Many of the managers of opera houses in the smaller cities are 'showing their towns to death.' Have you ever thought of any plan to obviate this?"

"There have been various schemes suggested to me, and I have thought of others; but after deliberation none of them have proved feasible. Leagues and associations don't work, or at least my experience and observation has taught me to leave them severely alone. The whole matter rests solely with the local manager. The greatest cause of the trouble, as it now exists, lies in the fact that those having charge of the many new opera houses being built, select persons to take charge of them who are utterly incompetent to manage the business; men not acquainted with theatrical affairs and with no knowledge whatever of the wants and desires of the people of their town, and with a lack of judgment as to the character of attractions to play, or what the town they are working will stand. The result of such selection is that by the time the person chosen is educated up to the business he has killed the town so dead as far as amusements are concerned, that there is no resurrection to be thought of. All things being equal, the plan as suggested by THE MIRROR is the one to bring about good results; but there must be competent and reliable management upon both sides. To illus-

trate: I have just received a letter asking for a date in February, 1884, providing I will agree not to play over two attractions in the week to which I refer, I will insist that the manager shall absolutely guarantee to play with me upon the date asked for, and shall await his reply with a considerable degree of curiosity, and shall show it to you when received. Such arrangement as this would work out great good; but you will readily perceive that there must be reliability upon both sides to insure successful results. The remedy lies with the local managers of one-night towns, and such as cannot or will not consult the interests of travelling attractions in arranging their time, should be shunned by first-class companies, and in this way begin to understand that their method of conducting their business, so as to pile in attractions thick and fast, does not meet the approval of managers of reliability."

Albany, Ga.

The manager of Willingham's Opera House said: "I most emphatically endorse your movement, and do not hesitate to vouch for the managers in near-by towns also. Two attractions each week would meet with good patronage, thereby making it much better for all concerned. Although our town is a small one (only 4,000 inhabitants), it does not, as a rule, get overworked; yet, occasionally, combinations swoop down upon us in droves, and the consequence is both local manager and companies get but a small share of the patronage. I hope you will be successful, as I think that such a move has been long needed. I also favor your Managers' State Association, as I believe that it will be a protection against snap shows, which always get local managers into disfavor among the citizens of the town."

Waterbury, Conn.

Your correspondent called on Manager Jacques of the Opera House, who freely gave his opinion of the matter in question. He said it had been his rule for the last two seasons to book but two shows a week at his house, excepting in very rare instances; and if any manager who had not tried it would do so, he would find he made more money, and that it was better in every way. Mr. Jacques has not given much thought to a State Association; but says, as it appears to him now, he hardly thinks it would work successfully, as there would be some who would not stand by its rules. The only remedy, he says, is for each local manager to form a league on his own account and stick to it.

"Let every manager say to himself, 'I'll play but one or two shows a week' (according to the demand), and there will not be any necessity for a State Association. But let the others do as they please, I'll give but two shows a week at my house."

Mr. Jacques runs his Naugatuck theatre on the same principle as the Opera House in this city.

Wabash, Ind.

Managers Harter agrees with THE MIRROR in this matter. They believe in admitting only a limited number of attractions (here about one a week), declaring that it pays better, not to speak of the greater satisfaction. As an example, they have refused no less than six shows within the past week or ten days. They are heartily in favor of a Managers' State Association.

Holyoke, Mass.

I have interviewed Manager Chase, of the Holyoke Opera House. He is very much of the opinion that THE MIRROR has taken the right stand in regard to one-night stands. "He has always made it a rule to not book more than two attractions a week, in some instances having to break over it or refuse some good attraction. As I said, he is in full sympathy with THE MIRROR on this subject, but thinks it may be hard to bring about the reform. He expressed no opinion in regard to a State Association."

Janesville, Wis.

From Jan. 1, '82, to Jan. 1, '83, there have been given here, aside from amateur and home entertainments, seventy-seven performances. Of this number sixty-four were in Myers' Opera House, and thirteen at Lippin's Hall. Thirty-four of the former and nine of the latter might be safely designated as "snap" shows.

The managers here cordially endorse the action of THE MIRROR, and hope it will be successful in bringing about a needed reform.

C. E. MOSELEY.

C. E. Moseley, the manager of Myers' Opera House, stated that the bookings the past season were larger than ever before and had paid least. As there were two halls here he could not decline to rent to many of the small companies that insisted on coming; but in future he should play only first-class attractions, and so far as possible limit them to one a week. He thought the formation of an Association was unnecessary, as the evil would now remedy itself; his MIRROR kept him reliably informed as to the standing and quality of different attractions—of the good ones he could profitably play one a week, and he should make every effort to insure them paying engagements. The poor ones he would decline to play on any terms, and then if they persisted in coming let them rent, when they would almost invariably play to poor business.

NOLAN AND BRAND.

Messrs. Nolan and Brand, managers of Lippin's Music Hall, are willing to limit the entertainments at their hall to one a week. They think it would be advantageous for the local managers to organize associations and not only refuse to let in the numerous "snap" companies, but also positively decline to play any attraction under the management of small circuit managers or "middle men."

Greenville, S. C.

Your correspondent dropped in on Manager Belton Gilreath, of the Opera House, to obtain his views on the subject.

"How many companies can you give your patrons each week, and make money in the operation?"

"Now you are talking for THE MIRROR, and I am glad you have introduced this subject. I have read all that has been published in the paper, and I heartily agree with its views. Twelve months ago I was so much in favor of the one-night a week plan that I decided to book but one company each week. My judgment has since been confirmed. I have made money and the companies playing here have made money."

"Will this town support more than one company each week?"

"No; and what is more, it injures the business. If you book more than one company, you must of necessity put up some very inferior jobs on the people. We always count on a full house when we know that the company is good."

The reporter changed the subject by asking Mr. Gilreath if he suffered by the occasional failure of companies to appear.

"Suffer? Yes. I go to work, bill the town, arrange for an orchestra, have everything in readiness, and then get a telegram from the manager that he cannot be here. This cuts out a big slice of profits."

"How would THE MIRROR plan of a Managers' State Association do as a protective league against abuses of this kind?"

"Just the thing. Now, suppose we had such an association in South Carolina; each town with a theatre could arrange for one or more attractions each week. We could adopt rules and regulations for our protection, and also for the protection of the companies traveling. If a company should cancel an engagement with me without cause, I could notify the other managers and they could refuse to give their houses for the use of the party breaking contract. On the other hand, any local manager failing to keep his contract with a company could be forced by the Association to make good its failure. To tell you frankly, it is a serious injury for a company to cancel its engagement with me, as I only book one a week, and try to have none but first-rate attractions."

Mr. Gilreath then took a sheet of paper from his desk and read a form of contract which he intends to use next season.

Omaha, Neb.

JAMES F. BOYD.

In answer to a question, Manager Boyd, of Boyd's Opera House, said: "When I took hold of this house I determined to play none but first-class attractions and no more of them than would be profitable. Now, this town of 35,000 inhabitants will support a theatre as liberally as any town of its size in the country; it will bear three, or at most, four nights a week during the season, and that is all I shall book. I have repeatedly refused to book good attractions for that reason, and the people show their appreciation of this course by their patronage. It is also the policy of the house to book no 'snaps' or 'snide' companies, and if I have accidentally done so, I cancel their dates as soon as I find them out, preferring the risk of a lawsuit to imposing upon the public, and thereby hurting my house."

Mr. Boyd is in full sympathy with THE MIRROR in this matter, and wishes it every success. I may say that what Mr. Boyd has said is strictly true, and that his policy has given the utmost satisfaction to the theatre-going public, who feel sure they will see something good whenever they go.

C. R. GARDINER.

In a conversation with C. R. Gardiner, who was here with Only a Farmer's Daughter, he said: "I don't see how any definite rule could be laid down to regulate this matter, which is certainly one of the most important with which we have to have to deal; but the idea is right. Of two towns of the same size, one may patronize the theatre much better than the other; but if local managers would only agree upon some plan of action, and each play only as many nights as his town would profitably support, and cut out all snaps, the result would be increased attendance, satisfied audiences and more money in the pockets of both local and traveling managers."

B. F. SWARTZ.

B. F. Swartz, advance for W. H. Lingard, says: "This filling up the week with anything that comes along just paralyzes business. I go to a town to arrange for my company and find booked for the preceding nights some miserable snap that has out a lot of fine paper. It catches the people, who come away disgusted, and my company has to suffer. THE MIRROR's idea is the right one."

Scranton, Pa.

"I believe that the only way to regulate the business to the needs of a town," said our manager, "is to share only, and have followed that plan for the last two seasons, not renting, except to local attractions. I have found that our city, with 50,000 inhabitants, will give good business to good attractions three nights in a week, and endeavor to regulate them accordingly, and will not book any unknown attraction. I find that the greatest drawback in my efforts to limit the number of attractions, is the way in which some parties (of good reputation otherwise) cancel dates which have been held for them for some months, to the exclusion of other parties, thus leaving some weeks with only one or no attraction at all. In such cases managers have no recourse, but the law, which they do not care to invoke, as it takes much valuable time, and probably as much expense as a verdict could be obtained for. I wish THE MIRROR would agitate this side of the question. I have found business under my plan to average this season \$442 to each entertainment, which is at least 25 per cent. better than ever before. I do not think a Managers' Association for towns of this size would be very beneficial, but can easily see how they would be of great assistance to managers in towns of from 8,000 to 15,000 inhabitants."

Mahanoy City, Pa.

Manager Metz says in regard to one-night stands: "I am in favor of THE MIRROR's plan of reforming the nuisance. Every manager who shares will be benefited by it, and our people will be given an opportunity of witnessing more first-class entertainments. The coal region circuit has really been showed to death."

Batavia, N. Y.

H. C. Ferren, of the Opera House, recites his experience briefly and to the point: "I took the management of the house three years ago, and found the amusement business done to death. But for the past two seasons I have booked only one company a week. I save heat and gas and take in as much money; the traveling manager leaves the town happy; in fact, it is pleasanter in every way for all concerned. Why, when I began the reform, E. E. Rice pooh-poohed an offer I made, and said the town was 'showed to death.' But I gave him ninety per cent. just to test my new plan; told him that he might have the hundred—that my object was to get an entering wedge. He came, saw, and I conquered his prejudice. Madison Square has a date in the week of 10th, and Salsbury's Troubadours want to come in. I hope to get a change of date from the former, as I prefer the latter—or, rather, my townsfolk would give the Troubs a big house. But if the Madison Square people insist on their

date, then the Troubadours must serenade in some other city. I see that some of the Western managers complain of the date-cancelling nuisance. I am happy to say that I very rarely have a date cancelled. THE MIRROR is my paper, and I hope to see it successful in this agitation. Your correspondent at Batavia is a gentleman, and I feel that in admitting him to my house it is a favor returned for a favor received. I have determined to shut down on the swarm of so-called dramatic correspondents; but THE MIRROR is the dramatic paper, is always agitating something for the good of the profession, and cannot be ignored."

Wilkesbarre, Pa.

I have interviewed Manager Burgunder. He says that he inaugurated the system you advocated last season, giving but two entertainments a week, and those the best, and that his receipts ran far ahead of previous seasons, and under the same plan. This season, thus far, has been the best he has ever had. The people are not surfeited with shows, and when they have one, they know it will be good. He is greatly in favor of the plan, the only trouble being the habit some managers have of cancelling dates, thereby leaving him in the lurch. He says, for instance, that he has two entertainments booked for a certain week; he receives an offer from a first-class attraction for same week, which he refuses; shortly he receives word from one of the other attractions that they will cancel their date. Precisely this occurred recently. Next season, however, when a manager engages a date he intends to hold him to it, and if he chooses to cancel date he must pay for it. He also favors a Managers' Association.

East Saginaw, Mich.

Your correspondent, in an interview with Managers Clay and Buckley on the subject of one-night stands, found them enthusiastic supporters of the reform proposed by THE MIRROR. For the past two seasons they have adopted a rule not to book over two attractions a week in East Saginaw or Bay City, and give it as their opinion that these two places will easily support that number of shows. They have not, however, hesitated to allow such attractions as concerts or lectures, which are not supported by the same people, to occupy their halls, independently of their usual theatrical combinations. They have so rigidly adhered to their rule as to have, on several occasions, seriously offended managers of companies who have applied for dates, which, owing to previous bookings, they have been unable to give them. On some few occasions they have booked three companies for one week; but in that case have given only one show, or none at all, on the preceding or following week, and so far as my memory serves me the attendance in such cases has shown no falling off. The subject of a proposed Managers' State Protective League elicited their cordial approbation. They expressed themselves ready to enter any such association, and in conclusion highly complimented THE MIRROR on its activity in all matters relating to the well-being of the managers and the profession at large.

Kokomo, Ind.

H. E. Henderson, the efficient manager of the Opera House, is fully in accord with the suggestions of THE MIRROR regarding the local management of theatres in small towns. While he favors a State Association for the protection of local managers against traveling frauds, he does not think a great amount of good would result from such an organization. In answer to the question, "Have you seen THE MIRROR's articles on the subject of reform in the management of theatres?" he said quickly and with spirit: "Yes, sir, I have; and I am glad so able and influential an advocate as THE MIRROR has taken the leadership in this great and much-to-be-desired reform. As for me, I have always limited attractions at my house to one a week, or as nearly so as possible, and my experience has satisfied me of the thorough soundness of this rule, and am more than ever determined to enforce it to the letter. The management of a theatre is very similar to the management of any other private business, and is controlled largely by the unalterable rule of supply and demand. Every local manager must necessarily determine what is best for his house and his patrons. The main object to be derived from a State Association is already manifesting itself, spontaneously as it were. The local managers throughout Indiana are in more direct and intimate correspondence than is generally supposed. The connection of various portions of the State by telephone has been of great value in this direction. You may put me down squarely and emphatically on THE MIRROR's reform list."

Raleigh, N. C.

I have interviewed managers of both the halls of Raleigh, and find neither inclined to your view of the matter regarding one-night stands. Raleigh, with a population of 15,000, can well support a No. 1 company one night a week during the whole show season, and perhaps two nights a week during the Winter months; but more than this, many good companies have experience to bear me out in saying it will not do. Tucker Hall is owned by Major R. S. Tucker, whose only object seems to be to have it occupied on every occasion it will put \$25 rent in his purse. Metropolitan Hall is owned and controlled by the city, and open for bookings every night in the year. The community is one which enjoys a good performance, and always patronizes the same when here; but a greater interest would be manifested if managers would but look to the character of the performances they book, and distribute their bookings through the season, say one or two nights each week. This they do not do, and the consequence is during our State Fair in October some fair snap secures both halls, closes one up, and runs an inferior show in the other during the week. No more shows put in an appearance till the holidays, and from then till Lent every night a manager can fill his book regardless of the worth of the company booked. Recently, F. H. Hewitt has assumed the rôle of a local manager, intending to play first-class companies on shares, and he heartily wishes success to your enterprise, and assures me he will operate on the plan advised, and do all in his power to keep other shows away by vouching for and largely advertising such as he engages. I think he will meet with a strong support from this community, as he is a thoroughly responsible man, and well thought of by all classes.

Major Tucker, manager of Tucker Hall, thinks the move a good one for larger cities; but says, "We are after all the money we can get at any time." He will not agree to anything other than the above.

Metropolitan Hall, Raleigh, N. C., owned and controlled by city authorities, will do nothing. The hall is always open for bookings. Neither will the authorities lease the same for a number of years to a local manager.

Perhaps at some future date, when managers of traveling parties take steps to ignore such places, these halls can be leased by local managers, and made attractive and paying points for the profession.

LETTERS.

BROCKVILLE, Feb. 3, 1883.

Editor New York Mirror:

In regard to one-night stands, I would say that I am decidedly in favor of booking but one attraction a week for our Grand Opera House. Although Brockville is acknowledged to be one of the best show towns in Canada, I consider one attraction a week will pay both myself and the traveling managers better in the end. But before adopting any one-sided rule, I would like it arranged among Canadian managers that no attraction be booked without a deposit being made first as security given that the date will be filled. Your idea of Managers' State Association is an excellent one, and I hope it will be taken up by managers throughout Canada, and result in an association of Canadian managers being formed. During the past two or three seasons I have been treated meanly by a number of dramatic agencies—New York—and attractions, by their taking dates, holding them for months, and then cancelling at the last moment or allowing date to pass without even notifying me. If I sign a contract for a date I am compelled to keep it, am not in a position to cancel if it suits me better to do so. It is not by any means the "snaps" only that fail to fill dates. I have been badly treated by a number of strong attractions, and used very queerly by dramatic agencies. I have for some time past made it a point to book six or seven a week, expecting to get four or five out of that number. My experience has been that three or four out of five bookings fill dates. I had at one time six attractions booked for next month—March. Three were cancelled; now chances are if I had stopped booking when I had four, two of those would have been among the cancelled, leaving me but two attractions for the month.

To Canadian managers I would say: Let us all get together and talk this matter over, form an association for mutual protection, etc. I am satisfied it will pay well to do so, and would suggest that we meet either in Montreal or Toronto for that purpose during the month of March.

Yours truly, GEORGE T. FULFORD, Manager.

OSKALOOSA, Iowa, Feb. 1.

Editor New York Mirror:

DEAR SIR:—Permit me to say that before the close of last season I determined to try the experiment of playing one, and under no circumstance more than two, attractions a week, believing that the patrons of the Opera House had had a certain amount of money to pay for amusements, and that it could be better to give that amount to one entertainment than divide it among two or more companies. The result has been much better than my anticipations. Up to the first of December, the receipts for the night were almost double what they had ever been before in same time. December and January were dull months; business fell off nearly one-half, owing chiefly to rainy weather in December, and in January to bitter cold. Yet business averaged better than in December and January. It must, I think, have full confidence in this policy, and so long as I remain manager of the Masonic Opera House I shall only increase the number of entertainments as the patrons demand them. As a result of this policy, I have given our people a better class of entertainments than ever before, and am establishing a record which will count in my favor among all first-class combinations. I am glad you have taken hold of this matter, and hope you may effect a complete revolution. I must close, as it hurts when a first-class attraction asks for a date in a certain week, to refuse the date because of the adoption of the one-night policy. I am not aware of what the opinions of other managers are, but I trust you will know if an organization for the betterment of dramatic business can be effected. I am new in this business; but if the older managers wish to make any move in the right direction, I shall lend what aid I can. Hoping that you may meet with complete success in this agitation, I am, Respectfully yours, G. N. BECHLER, Manager Masonic Opera House.

NEWARK, Feb. 5.

Editor New York Mirror:

DEAR SIR:—Your suggestion that owners or managers of one-night stands curtail performances proportionate to paying patronage is a good one for all concerned, especially the managers of travelling companies. Therefore, to secure the local managers, I suggest that managers of combinations desirous of reaping the benefit of this new departure, deposit say \$1,000 in the hands of some proper person in New York or Chicago to reimburse the local manager for cancelled dates. On making the contract have the traveling manager give check for a reasonable amount as guarantee to fill; if he keeps the date the check to be returned on the night of performance; otherwise to be forfeited, and the deficiency of the original amount at headquarters (\$1,000) made up. Very respectfully yours, J. W. W., 47 Atlantic street.

PRESS COMMENTS.

N. Y. Evening Telegram.

"One-night stands" are useful sometimes. As a general thing, however, they are not worth anything to shovellers. They are a nuisance to the community, and a 5,000 or 6,000 inhabitants cannot properly support more than two entertainments a month. Even more populous places do not need theatrical performances any oftener. Of late, the smallest towns have had something of other every night. No wonder, then, so many of the combinations have been wrecked. First-class attractions, as a rule, monopolize the week and "three-night stands." Right here, perhaps, it would be proper to say that a "one-night stand" means a town in which a theatrical company can play for one night only. Pieces like The Silver King, great stars and large combinations of acknowledged merit, get the best dates, and best theatres. The "one-night stands" have to take the "one-night stands." Everybody in the theatrical business knows that there have been more combinations on the road than there have been theatres to play in. The consequences have been fatal to the prosperity of the industry. Legitimate attractions have lived. Great ones have made some money; but shoals of the lesser fry and even very nice companies and stars have succumbed. The supply has been three times as great as the demand. Certain managers play nothing but "one-night stands," because they can get nothing else. These have drained the country of money and confidence. In the rural districts "barnstormers" have duped the rustics and destroyed their faith in things theatrical. A countryman earns his money hard and in small quantities. He does not care to throw it away. When he spends a dollar on himself and his sweetheart at the local theatre he has been extravagant. If the entertainment has been satisfactory his regret for the outlay will be lessened. On the other hand, should the show be a poor one, the young man will eat his heart in silence, but distrust everything that comes along for the rest of the season. "One-night stands" are useful—sometimes, as well as destructive to cultivated taste. Any effort to correct this deserves the co-operation of managers and the support of the press.

Harrisburg Independent.

It has long been known that there is an overproduction in amusements by which the superior is often inferior to the inferior in the dramatic and operatic. This is a movement has been started by THE NEW YORK MIRROR, a theatrical organ of influence, to induce the owners of inland theatres and opera houses to arrange their rental in such a manner as not to allow two companies to show in close repetition, and lay possible to drive what are known as snap combinations out of existence. Anything that will tend to purify the drama and secure superior opera challenges our support, and we therefore give the movement endorsement. It often occurs that a snap company shows in Harrisburg to a crowded house, which is a disaster, when in a day or two a first-class company comes along to play to empty benches, because the confidence of the public has been abused. This is ruinous to established theatres as well as destructive to cultivated taste. Any effort to correct this deserves the co-operation of managers and the support of the press.

THE OHIO ASSOCIATION.

The newly-formed Ohio Association of Opera House Proprietors and Managers, convened at Bellefontaine, O., recently and adopted a constitution and rules by which they will be governed. The document is reproduced, as it contains many points that will prove instructive to theatrical men in other States who contemplate the formation of similar leagues. The following is the text:

We, the undersigned proprietors and managers of Opera Houses in the State of Ohio, feeling the necessity for an organization for our mutual protection, and for the advancement of our several interests, and for the

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protection of meritorious combinations or companies, as well as to protect the public from imposition, do hereby agree to form an Association, to be called "The Opera House Proprietors and Managers' Association of New York."

Said Association, for the purpose of organization, shall have the following officers, to be elected at each annual meeting, to hold their offices until successors are elected and qualified: One President, Vice-President, Secretary, Treasurer, and three members of Executive Committee; all of whom shall serve without salary.

The duty of President shall be to preside over all meetings, and to perform all the duties usually performed by that officer in regularly organized bodies, limited, however, by the rules and regulations of this body, to be hereinafter mentioned.

The Vice-President, in the absence of the President, shall perform the duties usually performed by that officer.

The Secretary shall keep the minutes and attend to all correspondence, and draw orders on the Treasurer for all proper bills, to be approved by the President, and report fully at the annual meeting.

The Treasurer shall keep an accurate account of all moneys received by him and pay out only upon an order of the Secretary, approved by the President, and report fully at the annual meeting.

It shall be the duty of the Executive Committee to settle and adjust all disputes and controversies, of whatever nature, arising *ad interim*, and their decisions for the time being shall be final; but their action may be reviewed, upon appeal, at the next annual meeting, when, upon demand made in writing, within 30 days from decision, by the party aggrieved, their action shall be reported fully to said meeting, and the members present shall by ballot ratify, modify or rescind the same by a majority vote.

The two offices of Secretary and Treasurer may be combined in one person, at the pleasure of the Association.

The members of said Association shall be the representatives of the different opera houses in New York, to be admitted regularly at the annual meetings of said Association, upon a two-thirds vote by ballot of all the members present. Provided, however, that upon application of any one, three black balls may defer the admission of any applicant at the first meeting at which application for membership is made; but at a second meeting upon said application he or they may be admitted by a two-thirds vote. All applications for membership shall be referred to a committee of three for report upon said application after full inquiry. Applicants for membership may be admitted during the interim of the annual or called meetings by the President, Secretary and Executive Committee, upon payment of the initiation fee, and enjoy all the privileges of the Association until the next annual or called meeting, when their names shall be submitted to the Association for election in regular order, and if not elected they shall cease to be members of the Association. The initiation fee so paid shall belong to the Association as payment for benefits so received by said applicant during the interim. Applicants received by the President and Secretary, *ad interim*, shall be assigned by the President and Executive Committee to the most convenient circuit.

Each opera house becoming a member of this Association shall pay an admission fee of ten dollars, and annual dues of ten dollars each year thereafter. Each opera house may have present at the meetings of the Association as many representatives as may be thought best; but in all ballots each opera house shall be entitled to but one vote.

The annual meetings of said Association shall be held on the second Tuesday in January in each and every year, and at such place as a majority of the members present at the annual meeting shall determine.

Regular or called meetings of the proprietors shall be called by the President upon a request of five members of the Association made in writing.

All opera houses belonging to this Association shall open their houses to traveling companies only upon a percentage, or upon sharing terms. This is not intended to interfere with the right of managers to *buy the house*.

The foregoing paragraph is not to restrict or dictate terms to be given to home talent or home entertainments, including lectures, etc., which may be upon such terms and conditions as is thought best by each opera house. All minstrel companies shall be charged not less than 30 per cent. of the gross receipts of each and every entertainment. All opera companies shall be charged not less than 30 per cent. of the gross receipts of each and every entertainment. All dramatic companies, with orchestra, shall be charged not less than 30 per cent. of the gross receipts of each and every entertainment; dramatic companies without orchestra, not less than 35 per cent.

For the purpose of securing great stars or extraordinary attractions, the President and Secretary, in vacation, or the Association, at annual or called meetings, may grant to any member or members of the Association permission to secure such star or extraordinary attraction at a lower percentage, when it shall be made to appear to the satisfaction of said President and Secretary or Association in annual or called meeting, that such an arrangement is just and right and for the good of the opera house or houses making such application and not to the injury of the Association.

No bookings shall be made by any opera house for the coming season, with any company or combination, until the agent or representative of the Association shall have accepted his bookings for circuits in New York, August 1 of each year. All communications received by any house before that time shall be referred to the agent or representative.

The manager of each house is at liberty to make such bookings as he may choose after August 1 of each year. Provided, however, that such bookings shall in no manner interfere with the bookings of the agent or representative; but all bookings made by him should be reported promptly to the representative.

The expenses of maintaining an agent or representative in New York during the booking season shall be paid by the Association; and if necessary, an assessment may be made upon members of the Association, in equal amounts, for sufficient funds to meet such expenses, if there are not sufficient funds in the treasury to do so. To assist the agent or representative each opera house manager should send him a list of dates taken at his house and keep him fully posted as to open dates, and answer letters or telegrams promptly, and furnish all necessary or proper information upon request. All expenses for arranging a particular date by telegrams, etc., shall be borne by the house interested in making that particular date.

The agent or representative shall be governed in making contracts by the percentages hereinbefore named. Provided, however, that for a great star or extraordinary attraction, by the consent of the President and Secretary, he may arrange for a lower percentage, as heretofore stated.

The representative of the Association in New York, or at dramatic headquarters, shall have the authority, with permission of the President and Secretary, to arrange with any star or extraordinary attraction, to arrange such a percentage as may be agreed upon, for a route or tour of opera houses belonging to this Association.

The territory of the State shall be divided into circuits, and such circuits shall consist of not less than three opera houses, so situated as to be convenient of access from one to the other by railroad travel.

The Association shall have a representative in New York City during the months of May and June, whose duty it shall be to arrange for attractions, terms, dates and contracts, for the different houses belonging to the Association, and to look after the interests of each member of the Association. The dates and companies so arranged for shall be reported to the President and Secretary, by the agent or representative, and no contract shall be binding upon any house until signed by the manager or proprietor thereof. It shall be the duty of the agent or representative, at all times, etc., or circuits; but if any house for any reason, shall fail to take any company or arranged for, any other convenient house may be substituted therefor. The agent or representative shall be a member of the Association, selected by the Executive Committee, who shall receive no pay for his services, but whose expenses shall be paid by the Association, upon accounts and vouchers properly rendered and approved by the Executive Committee. The agent or representative shall receive no extra pay or percentage, directly or indirectly, for his services from either the companies or opera houses, or from any local managers, and in case he shall do so shall be expelled from the Association. It shall be the duty of the agent or representative to look after the interests of all the houses belonging to this Association impartially and fairly.

It shall be the duty of every member of the Association to report any "snide" or vulgar shows promptly to the President of the Association, who shall, upon receiving such information, direct the Secretary to issue a circular-letter, giving the information so received to each member of the Association for his information and guidance, which shall be held and regarded as strictly confidential.

The houses belonging to this Association are prohibited from employing any go-between, or from dividing their percentages or profits with any person or persons other than the companies themselves.

Companies in the habit of cancelling dates or contracts shall be reported to the President, and if, upon investigation, it shall appear that such companies are in the habit as charged, then the President shall cause a circular-letter to be issued to all the members of the Association, and such companies so posted shall thereafter be refused admission into the opera houses of this Association.

Opera houses belonging to this Association shall be opened out to exceed two times per week to traveling companies. This limitation does not include home talent, local entertainments, lectures, etc.

Any member of this Association, or opera house, who shall wilfully violate any of the rules herein adopted and made part of the constitution of this Association, may, upon a hearing of the same, after having a written notice of complaint forwarded by the Secretary, at least thirty days prior thereto, be reprimanded, suspended, or expelled, by a two-thirds vote of all the members present at an annual or called meeting.

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1883.

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1884.

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